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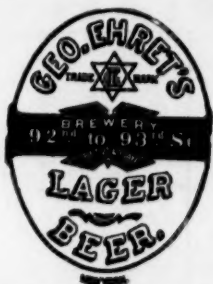
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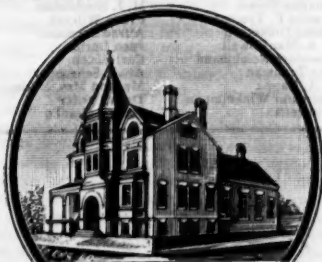
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Christine Nilsson	Richard Arnold	Mrs. W. Waugh Lauder	Meyerbeer
Scaich	Josef Rheinberger	Mendelssohn	Moritz Moszkowski
Trebelli	Max Bendix	Hans von Bülow	Anna Louise Tanner
Marie Ross	Helene von Doenhoff	Clara Schumann	Filoteo Greco
Alfred Grünfeld	Adolf Jensen	Joachim	Wilhelm Junck
Etelka Gerster	Hans Richter	Ravogli Sisters	Fannie Hirsch
Nordica	Margaret Reid	Christine Dossert	Michael Bannier
Josephine Yorke	Emil Fischer	Dora Henningsen	Dr. S. N. Penfield
W. C. Carl	Merrill Hopkinson, M.D.	A. A. Stanley	P. W. Riesberg
Emma Thurnby	E. S. Bonelli	Ernst Catenhusen	Emil Mahr
Teresa Carreno	Paderewski	Heinrich Hofmann	Otto Sutro
Kellogg, Clara L.—3	Stavenhagen	Emma Eames	Carl Faelten
Minnie Hauk—4	Arrigo Boito	Emil Sauer	Belle Cole
Mastana	Paul von Jankó	Jessie Bartlett Davis	G. W. Hunt
Albani	Carl Schroeder	D. Burmeister-Petersen	Georges Bizet
Emily Winant	John Lund	Willis Nowell	John A. Brockhoven
Lena Little	Edmund C. Stanton	August Hyllested	Edgar H. Sherwood
Murio-Celli	Heinrich Gudehus	Gustav Hinrichs	Grant Brower
Valesca Franck	Charlotte Huhn	Xaver Scharwenka	F. H. Torrington
James T. Wlian	Jan. H. Kiegar	Heinrich Boetel	Carrie Hun-King
Eduard Strauss	Rosa Linde	W. R. Haslam	Pauline l'Allemand
Elenor W. Everest	Henry E. Abbey	Carl E. Martin	Verdi
Jenny Broch	Maurice Grau	Jennie Dutton	Hummel Monument
Marie Louise Dotti	Eugene Weiner	Walter J. Hall	Berlioz Monument
Marie Jahn	Marion S. Weed	Conrad Ansgore	Haydn Monument
Furch-Madi—2	Teresina Tua	Carl Baermann	Johann Svendsen
John Marquardt	Lucas	Emil Steger	Johanna Bach
Zélie de Lussan	Ivan E. Morawski	Paul Kalisch	Anton Dvorák
Blanche Roosevelt	Leopold Winkler	Louis Svecenski	Saint-Saëns
Antonio Mielke	Cosiana Donita	Henry Holden Huss	Pablo de Sarasate
Anna Bulkeley-Hills	Carl Reinecke	Neally Stevens	Jules Jordan
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William Courtney	Clara Poole	Joachim Raff	Padeloup
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American News Company, New York, General Distributing Agents.

NEW YORK, WEDNESDAY, JULY 20, 1892.

ONCE more it is necessary to state that Anton Rubinstein has not signed a contract with American managers, and will not visit this country next season.

DEFINITE information reaches us from Miss Louise Heyman, a favorite Berlin singer, to the effect that her brother, Carl Heyman, is still alive, though confined in a private asylum. The original notice of his demise was erroneously promulgated by the Kröll management in Berlin.

IT is now midsummer, and if weather counts for anything music ought to be at its lowest ebb, but it is not, and intimations of the coming season are beginning to peep forth in the cable dispatches. Jean de Reszke's racing stud, the triumphant trip of the Arion Society and the new dresses of the new prima donna are all indications to the practiced eye that the season of 1892-3 will be a memorable one.

ALFRED REISENAUER, a virtuoso accounts of whose pianistic exploits reach us from time to time, recently appeared in London, and an English contemporary thus sums up his qualifications as an artist:

Alfred Reisenauer, after an absence of some eleven years, during which period he has made for himself a reputation as a pianist in Russia, reappeared in London, at St. James' Hall, on Tuesday afternoon. At the commencement of his recital Mr. Reisenauer seemed possessed by the idea that to please an English audience it was necessary to give very decided proofs of muscular strength, and Schumann's "Etudes Symphoniques," with which the program began, were consequently played in a manner that fairly knocked several of the notes of the unfortunate piano out of tune. The audience, however, not being impressed by this and other sensational devices, Mr. Reisenauer gradually became more rational in his performances, and the "Soirée de Vienne," Schubert-Liszt, which came about half way down a long program, was finely played. Mr. Reisenauer has an excellent technic and great command over the keyboard, and will doubtless gain many supporters if he will only be persuaded that we prefer to be charmed rather than stormed at, and most of all appreciate the illustration of the characteristics of different composers.

Mr. Reisenauer was always spoken of among the "Lisztianer" as one of the elect. In personal appearance he is said to resemble the great, only and mysterious Don Antonio Strelezki, playing upon the instrument with some of that composer's adipose nonchalance. Mr. Strelezki is at present the solo pianist for the Lambeth Green Browning Society, London, S. E.

GILDEMEESTER & KROEGER'S

OFFER OF A

PRIZE PIANO.

ONE of the episodes of the Cleveland meeting of the Music Teachers' National Association of which record should be made was an offer presented by Messrs. Gildemeester & Kroeger, piano manufacturers of New York, the full extent of which was probably not recognized by the association during the last hours of its session, when all matters pertaining to business were rapidly and hurriedly passed over and mature judgment and observation sacrificed to the emergency of the moment.

The offer of Gildemeester & Kroeger is embodied in the following letter addressed by the firm to the association:

CLEVELAND, Ohio, July 6, 1892.

To Mr. J. H. Hahn, President Music Teachers' National Association, City:

DEAR SIR—The firm of Gildemeester & Kroeger desire to communicate through you with the Music Teachers' National Association, for the purpose of submitting the following proposition:

It is our purpose to offer as a prize to the most successful pupil of any piano teacher a Gildemeester & Kroeger grand piano, at every meeting of the Music Teachers' National Association, beginning with the first meeting following upon the present one.

At least twelve pupils of twelve different piano teachers are to play during the meetings of your association each year, but we place no limit to the maximum number.

The details of the plan, including the places on the program, the allotment of time, the conditions, the age of the pupils, the character of the compositions, the award of the prize, &c., we consider proper subjects for a committee of your association to deal with.

The only condition we make is this: The pupils playing in competition are to use only the Gildemeester & Kroeger prize grand piano, which is to remain on the stage during the sessions of your association.

After the decision shall have been made the grand piano will be delivered to the successful pupil, free of charge, no matter where the place of residence may be.

The aim and object of this is to cultivate and stimulate the art of piano playing; to urge upon piano teachers the desirability of presenting before your annual meetings their best pupils; to induce young musicians, and especially pianists, to play before a discriminating public, thereby giving an impetus to all ambitious pupils to follow a similar course; to vary the character of the programs and heighten the interest in the same by introducing a competitive struggle which will unquestionably attract universal attention.

Hoping that this proposition will receive a favorable reception and an acceptance on the part of your association, We remain, yours respectfully,

GILDEMEESTER & KROEGER.

The action of the association in accepting the letter with thanks, but refusing the offer because of its unconstitutionality, appears curious to any observer who may have been present at the business meetings and noticed the frequent unconstitutional proceedings involving questions of vast consequence. Mr. John Van Cleve very properly called attention to the oft repeated offenses against the constitution and by-laws of the association but his suggestions to proceed in parliamentary order were derisively frowned upon.

There is nothing in the constitution or by-laws of the association that prevents it from making a progressive step, and the acceptance of this offer of Gildemeester & Kroeger would have been a great step in advance, for it would have given to the programs of the association a novel aspect and would have become a source of considerable gain in the estimation of the musical public. Other piano manufacturers would have been compelled to follow the example of Gildemeester & Kroeger, and the offer of prizes would have drifted into other directions, so that instrumentalists and vocalists would have been attracted by the hundreds to compete first in preliminary and subsequently in the great contests for the various prizes offered by firms and individuals through the association. A new and vigorous scope would have been added to the functions of that body, many of whose members are to-day unfit to compete at any kind of musical contest, either theoretical or practical. There are members of the association to-day who cannot read *prima vista* an ordinary C major or G major piano accompaniment to a simple song.

Why such a liberal and generous offer as that of Gildemeester & Kroeger was not accepted, and accepted with enthusiastic unanimity and a committee

appointed to attend to the details connected with the acceptance of the offer, is one of those stupid mysteries that involve many of the unaccountable actions of the association, which should not forget that had it not been for the contributions of the piano manufacturers of this country would not even be in existence to-day.

We suggest to Gildemeester & Kroeger to renew the offer and proposition at the next meeting of the association, which may be controlled by a more enlightened process of ratiocination.

THE AMERICAN COMPOSER.

IN the early days of his agitation the American composer was a fit subject for particularization. The struggles for recognition were severe and called for hearty support, even to the extent of devoting entire programs and concerts to the works of musicians whose nationality was sufficient to prejudice their claims. But after a propaganda of a decade and after a successful contention for recognition the time has come when the distinctively American composer can take his place in regular order and retire from the demand for segregation. Hereafter the American composer may take his place, as the demand calls for it, together with composers of all or any nationalities, and at the same time take the chances that are created by such a contrast.

These conclusions are arrived at after mature consideration, made very forcible by the appearance at the Cleveland meeting of the Music Teachers' National Association of two "American composition" programs unnaturally forced into the general programs. The equilibrium of programs is disturbed by such arbitrary arrangements, and to devote any program to a particular nationality is at no time interesting when the novelty has disappeared. The process of creating American programs is, to say the least, a grateful one, for some Bach, Handel and Mozart is frequently heard in them, interspersed with Mendelssohn, Schumann and even a little Wagner now and then—not to speak of Sullivan and Offenbach. But be this as it may, admitting the universality, the cosmopolitanism of the American composer, he should not be relegated to a program of his contemporaries; in fact his catholicity of style ordains that he should be played and sung, interspersed in programs that may run the risk of classical or romantic monotony by being devoted to foreign composers exclusively. While it is sure that a Beethoven or Schumann or Mozart symphony will always find a percentage of attraction in a symphony concert it cannot detract from these foreign composers to sandwich in between them an American composer—occasionally.

At the Cleveland meeting sixteen compositions of one American composer were produced. These were evidence that as a prolific specimen the American composer will not be sneezed at, but it suggests that the members of the program committees of the National and the various State associations should hereafter limit the number of compositions of their own to be played or sung at the meetings they arrange to no higher a number than sixteen for any one composer for any one meeting. Sixteen is a readily divisible factor, and it is now the banner number, and to surpass it by playing or singing at one of the next conventions or meetings seventeen or twenty-three American compositions of each of the members of the program committee might result in an injustice toward foreign composers such as Brahms, Tchaikowsky, Dvorak, Saint-Saëns, Goldmark, Rubinstein and a few others, whose works are known to be in print, and for that very reason more accessible than many of the manuscript compositions of American composers.

No; it is time to put the American composer just where he belongs and permit him to stand or fall on his merits as a composer uninfluenced by small minded patriotism that overlooks glaring errors of musical form and frequently despises the accepted laws of counterpoint and harmony. The American composer has demonstrated his capacity of absorption, and many of the greatest musical thoughts, as well as a few of the most diminutive musical ideas, have been heartily and even boldly adopted and adapted by him. His fame is fixed. Let him abide by it without demanding a distinctive program. A program of American compositions has become an anomaly; no such thing now exists.

IN reply to the inquiry whether F. X. Arens ever occupied a position among the celebrated American orchestra conductors, THE MUSICAL COURIER can state that Mr. Arens was conductor of a Cleveland musical organization. He never conducted any symphony orchestra permanently, and never conducted any orchestra in New York or Boston. His conduct in Germany has called attention to him as a conductor through the columns of THE MUSICAL COURIER. Had it not been for this paper Mr. Arens' operations in Germany would have remained obscured. By the way, the July 4 concert of Vienna, of which he mailed a program to this office, which was published in these columns last week, did not eventuate.

WOOLF AND WILSON.

IF Mr. Ben Woolf, of Boston, desires the privilege of his own opinions; if he believes that a critic thrown upon his own responsibility is necessarily obliged to recognize his own recognition, he should not proclaim that other music critics should have similar privileges curtailed. This is said after a perusal of the following from Mr. Ben Woolf's cogent pen in last Sunday's Boston "Saturday Evening Gazette":

In the latest number of the Boston "Musical Herald" the editor, Mr. G. H. Wilson, makes the following extraordinary statement over his own signature: "For several years I could say what no other music critic in Boston could, *i. e.*, that the right to express an opinion on music in the paper with which I was connected was mine, and mine only." This is not only vainglorious but it lacks that element of strict veracity necessary to make it reliable as a matter of history. Speaking for the "Gazette," we can say without fear of contradiction that for over twenty years, which includes a long period during which Mr. Wilson knew even less of music than he knows at present, the music critic of this paper has enjoyed this very sole right to express a musical opinion in its columns. There never was a moment in which he was denied that right from the time he first assumed his position on the "Gazette" down to the present hour.

Under the circumstances Mr. Wilson's proud assertion that such right in Boston was "mine, and mine only," is somewhat over confident. The subject would scarcely be worth discussing were it not for the undue importance that Mr. Wilson seems to attach to the expression of his opinion on music. Of course we do not undertake to question for a moment that his opinions were his, and his only. They stood apart from all other opinions by reason of their peculiar originality, and if there be any credit in the fact that they were unlike any other opinions that were written in Boston, he is fully entitled to enjoy it. He was decidedly a pioneer in a certain phase of music criticism, and he has had no imitators.

Mr. Wilson further says: "It is a terrible menace to honest criticism in the newspapers when the publisher or managing editor accepts favors (tickets) with the understanding that they are to be paid for in notices," and he proceeds to infer that before he instituted a reform in that matter all the papers in Boston accepted tickets with the understanding that they were to be so paid for. Now, we deny that Mr. Wilson can establish that any reputable paper in Boston has been thus bribed. All the papers receive free tickets from concert givers, great and small, and one has only to read the criticisms in the "Journal," the "Advertiser," the "Transcript" and the "Gazette," to become convinced that the music critics never hesitate to express themselves with the utmost frankness and in terms of the severest censure whenever occasion calls for it. Mr. Wilson is claiming too much for himself. There were strong men before Agamemnon; in other words, there were honest critics and independent critics in Boston before the beneficent appearance of Mr. Wilson on the scene.

Mr. Wilson also says: "There is only one way for the individual critic to protect his reputation at all times, and that is by insisting on the signed article. Were this the universal custom, as it is in Boston, with the exception of the 'Transcript,' and were the public agreed not to accept any unsigned opinion on musical matters, it would clear the atmosphere at once and improve criticism." Here, again, Mr. Wilson is in error. The criticisms in the "Gazette" have never been signed, and the music critic of that paper has never felt that his signature to his articles would make his criticisms any better, or any worse, for that matter. Mr. Wilson, it is true, signed his criticisms; but we have been unable to discover that his signature imparted any special value to what he wrote about music, or made it in anywise sought after for the deep musical truths it enunciated or the fine critical judgment that it evidenced.

As an instance of Mr. Woolf's absolute indifference to the value of the so-called bribe (according to Wilson) offered by the Boston Symphony Orchestra management in the shape of tickets sent to Mr. Woolf, we refer to the criticisms written by Woolf on these concerts. They differed considerably from those written by Mr. Wilson, although Mr. Woolf had no connection whatever with these concerts, while Mr. Wilson had charge of the program book—a good reason for differing with Mr. Woolf. Did Mr. Wilson pay for his tickets of admission to the Boston Symphony Orchestra concerts?

Mr. Woolf's defense of Mr. Elson, Mr. Apthorp, Mr. Hale and others is equally as forcible as his own defense and based upon the same theory.

If these critics praised any musical performance for which tickets had been sent to them or their papers gratis they represented their honest convictions, and the same should be said of Mr. Wilson, even when he scored the Symphony Orchestra. Of course if they did not understand the subject or if, as Mr. Woolf indicates, Mr. Wilson is not a musical authority, that does not affect the principle. There is a critic on one of our large daily papers in this city who cannot distinguish between the major and minor keys when he

hears them (sometimes he does not even hear the change) and yet he "slugs" columns of criticism for \$40 a week. All that does not count and Mr. Woolf is a little too particular. Matters of that kind really do not belong to the realm of music criticism. In fact, as Anatole France says, there is no such thing as criticism.

The daily papers, in the persons of their secular editors, exercise no influence whatever upon the music critics. Their departments are absolutely independent and are second in importance only to the murder or baseball departments. The 60,000,000 readers of the "World" when they open its pages in the morning look first for murders, then for sports, then for Mr. De Koven's column and then for politics. The 30,000 readers of the "Herald" do the same.

JACKSON'S "DIE MEISTERSINGER."

THE "Tribune" last Sunday had this to say about Mr. John P. Jackson's translation, or rather paraphrase, of "Die Meistersinger":

Mr. John P. Jackson has published his translation of the book of Wagner's "Die Meistersinger" simultaneously in New York, London and Munich. This is the tenth of Wagner's dramatic poems which Mr. Jackson has translated, and there can scarcely be a doubt that the task was the most difficult that he has yet undertaken. A great deal of the humor of Wagner's comedy lies in the plays upon words in which the principal characters indulge, and in the majority of cases these plays are simply untranslatable. Mr. Jackson has committed some serious offenses against good taste in his handling of the dialogue through his desire, obviously, to find a substitute for the colloquialism in the original. The use of such slang words as "guff," "duffer," "bust," "snoozer," "boozie," "sit upon" (in the sense of to condemn), "I should smile," "give us a rest," "good as pie" are in wretched taste as well as anachronistic.

Nor can the translator's efforts to be archaic be commended; "chosen," "compoen" and "tolden" are intolerable even for rhyming purposes. In a few instances it is evident that the meaning of the German words has been misunderstood by Mr. Jackson, but the faults are of little consequence, if a single line be excepted. In the conversation between "Walther" and "Eva" while "Beckmesser" is strumming upon his lute preparatory to his serenade Wagner has the maiden say: "Die Schlaef, umweib' mir, wid ein Wahn." Mr. Jackson has here read "Schlaef" sleep instead of temples, and consequently sends his heroine to sleep at the moment when she was on the point of eloping with her lover. ("Oh, sleep comes o'er me like a spell.") In the same scene, moreover, he spoils a dramatic moment by overlooking the fact that "Walther" is unaware that the cobbler whose light has interfered with the elopement is "Sachs" when he threatens to kill him. The lines are self contradictory as they appear in Mr. Jackson's version.

But the most singular of Mr. Jackson's performances grow out of the exigencies of rhyme. In the opening chorale he renders the words: "Edler Taenfer, Christ's Vorlaenfer" ("Noble Baptist, Christ's Fore-runner"), with "Great Immerser, Christ's Precursor," thus making immersionists of the congregation of St. Catherine's Church, Nuremberg, at a time when baptism by immersion would probably have created a scandal. His placing the time of the play "about the middle of the fifteenth century" is obviously one of the typographical errors of which there are many in the book.

The Shrewd Italian Manager.—An amusing bit of inside history, which will show the methods pursued in Italy of fleecing American singers, was related in the corridor of the Russell House yesterday by a gentleman who has just come from Italy. A certain prominent singer, who is well known here, wanted to make his debut in "Lohengrin," and, according to the custom, paid the manager of a large theatre \$2,000 for assisting him to come out. The manager agreed to give him one appearance in the part, but when he heard the American tenor sing he said to himself that the tenor had no voice, which was certainly a fact at that time. Now, what should he do? He had the \$2,000, which he would not give up, and at the same time he could not give the tenor an appearance on account of the reputation of the theatre. So he hit upon an idea. Going to a burly chorus singer, he said to him:

"When Mr. S. comes on at the last rehearsal in his swan bump against him."

"But he will knock me down," said the man.

"That doesn't matter. I'll give you 100 francs. Only bump hard."

The man did as requested. Mr. S. promptly knocked the man down and then there was a regular fistic encounter, which was interrupted by the gendarmes dragging both the tenor and the chorus singer to jail. The manager wrung his hands with well feigned despair.

"Diavolo! what shall I do?" he exclaimed. "My star, my wonderful star, has gone to prison! Announce that the theatre is closed to-night."

So the performance was postponed and the manager retained the money without risking his reputation. Since then, however, the tenor has risen to great prominence and the manager would now pay him almost \$2,000 to appear at his theatre.—Detroit "Free Press."

A Musical Festival.—Rondout, N. Y., July 16.—On Monday singing societies from Troy, Newburgh, Poughkeepsie and Kingston will be the guests of the Saugerties Maenre Quartet here. In the afternoon a parade will be made through the streets of the village. At the Singer Park a vocal concert of ten numbers will be given. The festival will end with a picnic in the evening.

Philip Werthner.—Philip Werthner, the well-known pianist of Cincinnati, attended the M. T. N. A. meeting at Cleveland.

M. T. N. A.

The Fifteenth Annual Session of the Music Teachers' National Association, the American Society for the Promotion of Musical Art.

Held at Case Hall, Cleveland, Ohio.

Tuesday, Wednesday, Thursday and Friday, July 5, 6, 7 and 8, 1892.

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THE last two days of the meeting were characterized by much larger audiences and consequently much more enthusiasm. The weather still remained propitious, and the general temper of the meeting was one of dignity and interest.

Thursday Morning Session, July 7, 9 o'clock.

Essay, "Vocal Methods in America," Emilio Agramonte, New York.
Discussion.
9:45 A. M. Essay, "Self Education in Music," W. S. B. Mathews, Chicago.
Discussion.

AMERICAN COMPOSITIONS, 10:30 A. M.

Piano quintet.....Geo. W. Andrews, Oberlin, Ohio
Allegro moderato. Andante sostenuto. Scherzo. Allegro. Finale.
Geo. W. Andrews and Beck String Quartet, Cleveland.
Johann H. Beck, violin; Benj. B. Beck, viola; Julius Deiss, violin;
Max Droge, 'cello.
Romance for violin.....Carl Busch, Kansas City
Johann H. Beck.

Songs—

"Nightfall".....J. H. Rogers, Cleveland
"When Love is in Her Eyes".....Wilson G. Smith, Cleveland
"Ave Maria" ('cello obbligato).....Gounod
Clara Louise Doeltz.

String quartet (adagio, scherzo).....Johann Beck, Cleveland
Beck String Quartet.

Piano trio, No. 2.....E. R. Kroeger, St. Louis
Allegro appassionato. Intermezzo. Andante. Finale.
Messrs. E. R. Kroeger, Johann H. Beck and Max Droge.

There were many points of interest in Messrs. Mathews and Agramonte's papers, all of which will be doubly enjoyed when they appear in print. The program of American compositions was an extremely enjoyable one, Mr. Andrews' quintet proving to be a well written composition, and Mr. Kroeger's second trio a facile, finished composition, without, however, the individuality of his piano quartet. The intermezzo was quite characteristic. Johann Beck does not improve on his famous sextet in his string quartet. The soft, coal atmosphere of Cleveland must be depressing to composers, for Beck, Smith and Rogers write no better as they grow older. New York or Boston yearns for a man of Beck's exceptional abilities, but he probably will vegetate in Cleveland for the next half century and dream of his grand music drama, "Salammbô." The same might be said of Wilson G. Smith. Carl Busch's charming romanza for violin and piano was almost spoiled by the faulty piano accompaniment. Miss Doeltz again distinguished herself. One longs to hear her in some impassioned aria, for she sings with dramatic fervor and breadth. She will probably sing in New York next season.

THURSDAY AFTERNOON SESSION, 2 o'clock.

Organ solo—
Andante.....Wesley
Fugue in G minor.....Bach
E. E. Gubb, Canton, Ohio.
2:15 P. M. Essay, "Tendency of Modern Romanticism in Music."
Percy Goetschius, Syracuse.

Discussion.

2:15 P. M. Essay, "Musical Forms and Their Contents."
John A. Broekhoven, Cincinnati.

Discussion.

4 P. M., RECITAL.

Arthur Friedheim, New York.

"Wotan's Abschied Und"	Wagner
"Feuerzauber" ("Die Walküre")	Wagner
"Siegfried's Funeral March" ("Die Götterdämmerung")	Wagner
Prelude in C major	Frederick Chopin
Prelude in G major	Frederick Chopin
Etude in F minor	Frederick Chopin
Etude in E flat major	Frederick Chopin
Etude in A flat major	Frederick Chopin
Sonata in B minor	Frederick Chopin
Paganini etude in E flat	Franz Liszt
Rhapsodie Hongroise No. 13	Franz Liszt

Mr. Gubb not being present the essays were then read. Mr. Friedheim played in superb form, and gave the convention a taste of his quality in Wagner, Chopin and Liszt. He is a remarkably versatile artist, and his power and passion quite carried away his audience.

At 6 o'clock the business session was opened. Two days before the board of vice-presidents, with infinite pains, prepared a slate of officers for the election and posted it upon the door of the hall as a proclamation to all concerned. The association smashed the slate. Mr. Constantin Sternberg, of Philadelphia, headed a combination which had a ticket of its own, and that ticket was elected. At first the members were all at sea, and worked themselves into a labyrinth of parliamentary difficulties, from which they extricated themselves by blissfully ignoring all provisions of the constitution. President Hahn made a vigorous speech in opening the business session and urged the members to move as expeditiously as possible and not hamper the association with unnecessary motions. "If you don't," said he, "you won't get through to-night."

Mr. F. W. Root, of Chicago, was the nominee of the board of vice-presidents for president of the association, but he withdrew his name and nominated Mr. N. Coe Stewart, of Cleveland, in his stead in a very pleasant speech.

"Mr. Stewart is a personal friend of mine," said Mr. Constantin Sternberg, "and when I place a name in nomination against his he will know that I do it with the greatest good feeling. It was eleven years ago that Calixa Lavallée played in this very hall an entire recital of American compositions. We could not honor his memory more than by nominating the man who presided at that time—E. M. Bowman, of Newark, N. J."

Miss Amy Fay, of New York, put in nomination the name of Mr. S. J. Pratt, but withdrew it when she learned that Mr. Pratt was not a member of the association.

Mr. Bowman received 59 votes and Mr. Stewart 20 votes, and upon motion of Mr. Stewart the election of Mr. Bowman was made unanimous.

The board of vice-presidents recommended that Mr. R. Huntington Woodman, of Brooklyn, be made secretary. Mr. Sternberg nominated Mr. H. S. Perkins, of Chicago, the present secretary. Mr. Perkins received 39 votes and Mr. Woodman 13 votes. The election of Mr. Perkins was made unanimous.

At this stage several members attempted to make their escape, but Mr. Hahn cautioned them that they would leave the association without a quorum.

"That's all right," whispered a member. "We can rush the rest through by a viva voce vote. They do it in Congress."

"I know they do it in Congress," replied Mr. Hahn, "but this is a reputable body."

Mr. H. C. MacDougall, of Providence, withdrew his name for treasurer, and Mr. A. M. Foerster, of Pittsburgh, was elected in his stead.

Messrs. A. R. Parsons, of New York; J. H. Hahn, of Detroit, and Emilio Agramonte, of New York, were appointed as the committee on program. Mr. W. W. Gilchrist, of Philadelphia, had been the recommendation of the board of vice-presidents, but upon motion of Mr. Sternberg Mr. Agramonte's name was substituted on the ground that a vocalist was needed on the committee.

Messrs. Louis Lombard, of Utica; H. W. Green and Gerit Smith, of New York, were elected as the executive committee without opposition.

The recommendations of the board of vice-presidents relative to the selection of the committee on American compositions were sent to smash. The board had recommended Messrs. Arthur Foote, of Boston; Constantin Sternberg, of Philadelphia, and Emilio Agramonte, of New York. Mr. Sternberg moved to substitute the names of Arthur Foote, of Boston; E. R. Kroeger, of St. Louis, and A. A. Stanley, of Ann Arbor, and they were accordingly elected.

That completed the list of officers.

Mr. Hahn then asked for reports from the committees on church music, national methods of musical instruction, instrumental music, vocal music, public school music, piano and organ music, but not a solitary committee was ready to report.

Mr. John Towers, of New York, read the report of the board of vice-presidents, which has already been published. An amendment recommended by the board was adopted to assess active members \$2 annually, and new members \$3 for the first year. The fees for 1893 will not be collected. The report of the board also embodied a recommendation that the next meeting be held in Utica, N. Y., in July, 1894. This called forth a great discussion. Mr. Constantin

Sternberg announced that he had a celebrated resolution which would aid the association in reaching a satisfactory conclusion, and asked permission to read it.

Mr. Wilson G. Smith, of Cleveland, declared that Mr. Sternberg was out of order. A few moments later Mr. Sternberg attempted to read his resolution, but Mr. Smith would not permit it, as there was a motion before the house.

"It's a question of vocabulary," said Mr. Sternberg "whether or no one is in order here."

There was a strong sentiment in favor of meeting next year in Chicago, but Mr. Sternberg doubted its advisability.

"I doubt very much whether we could attract much attention in Chicago," said Mr. Sternberg. "For myself I shall go to Chicago, but I would prefer to attend the fair than a meeting of the association."

Mr. W. S. B. Webster, of Chicago, moved that the association meet in Chicago in 1893.

Mr. W. R. Root, of Chicago, favored it, but the motion was overwhelmingly defeated.

Later Mr. Constantin Sternberg succeeded in reading his resolution. It was to the effect that a committee of three members be appointed to co-operate with the world's fair musical department in order that the Music Teachers' National Association might be fittingly represented at the fair. This was adopted after an amendment had been included to permit the committee to call for funds if necessary.

The association decided to hold its next regular annual meeting in Utica, N. Y., in July, 1894. Mr. Louis Lombard assured the association that Utica would furnish a suitable hall and orchestra.

H. O. Farnum, as chairman of the committee on organic union between the State and national associations, submitted his report. The purpose of this union is to reduce the jealousy which exists between the State and national associations. The committee outlined the following plan: That the constitution be amended so that officers of the association shall be elected by representatives of the State association; that the State association be required to pay 10 per cent. of its membership fee into the national association; that the basis of State representation in the national association shall be upon the payment of fees, or one member for each \$2; that the national secretary be required to collect full reports of the meetings of the State associations. Mr. Farnum recommended that a committee be appointed to elaborate upon the plan and report at the next annual meeting. The matter was laid over until Friday.

The following resolutions formulated, by Messrs. A. A. Stanley, H. C. MacDougall and F. H. Rogers, were adopted by a rising vote:

WHEREAS, Ex-President Calixa Lavallée, one of the most prominent members of the Music Teachers' National Association, has since we last met been called from earth by the decree of an all-wise Providence; and

WHEREAS, Mr. Lavallée, by reason of his earnest and conscientious nature and his ardent and lovable disposition, endeared himself to his fellow workers as a man, no less than he by his gifts and attainments earned the unqualified admiration and respect of all as a musician; and

WHEREAS, He freely gave of his energy, time and money to further the aims of the association, especially in advocacy of the claims of American composers, be it hereby

Resolved, That, bowing in submission to the divine will, we, the members of the Music Teachers' National Association, do hereby place on record our appreciation of his untiring and unselfish efforts and express our heartfelt sympathy with his family in the bereavement which we as an association and individuals share with them.

Resolved, That in Calixa Lavallée's death the profession has sustained a grievous loss and the cause of American music the most gifted and earnest champion.

Resolved, That the program committee for the next meeting be requested to place one of Mr. Lavallée's larger works upon the program of the opening orchestral concert; that they insert as a frontispiece in the official program an engraving of Mr. Lavallée and incorporate in the book a sketch of his life and labors.

Be it further resolved, That these minutes be spread upon the records of the association, and that the secretary be instructed to cause the same to be suitably engraved and forwarded to the widow of our departed brother.

The committee, consisting of Messrs. Henry Harding, James H. Howe and M. W. Chase, submitted the following series of resolutions, which were unanimously adopted:

Resolved, That the hearty thanks of this association be voted to President Hahn for the zeal and ability with which he has discharged the many important duties of his office; to the secretary and treasurer and all committees and the board of vice-presidents for their faithful performance of every duty.

Resolved, That the thanks of this association be voted to the soloists, accompanists, essayists and chorus, to those who furnished pianos and to the composers for their music and to all who have contributed to the financial support of the present meeting of the association.

Resolved, That a vote of thanks be given to Mayor W. G. Rose for his eloquent address of welcome and hearty and kindly words of greeting; to the reception committee and to the citizens of Cleveland for their lavish hospitality and warm interest in the success of this association.

Resolved, That special thanks are due to the local press for its most admirable daily report of the proceedings of the association.

The committee desires further, on behalf of all members of the M. T. N. A., to give expression to their sincere sorrow that the hand of death has removed from us the following highly esteemed and efficient members of this association: Dr. Eben Tourjee, Mrs. Grace D. Levering, J. A. Butterfield, Robert C. Bernays, and George R. Greene. Their loss we greatly mourn, and we tender to all their bereaved friends and relatives our deepest sympathy.

When the passage referring to the "lavish hospitality of the citizens of Cleveland" was reached there was a general laugh, for truly the people of Cleveland have not been

financially appreciative. Nevertheless it was adopted. The audience was gathering for the evening concert before the business session came to an end.

THURSDAY EVENING CONCERT, 8 O'CLOCK.

Organ solos—
Pastorale.....Masten
Fantasie and fugue.....J. L. Kreba, 1713-1790
W. S. Sterling, Cincinnati.

Songs—
"First Song".....C. Gotze
"Come".....Saint-Saëns
Mr. and Mrs. Thomson, Chicago.

Humoreske, op. 30.....Schumann
Valse, A minor.....Chopin
Scherzo, op. 39.....
H. E. Zoch, Minneapolis.

Songs—
"Memoria".....F. Lynes
"If I but Knew".....Wilson G. Smith
"An den Sonnenschein".....Schumann
"Alzira".....P. Henrion
J. F. Thomson.

Songs—
"Nymphs and Shepherds".....Purcell
"The Willow".....A. Goring Thomas
"La Naranjera".....Scotchopole
"Lullaby".....Charles Dennee
Mrs. Agnes Thomson.

"Liebes Scene," "Tristan and Isolde".....Wagne-Tausig-Liszt
"Waldweben," "Siegfried".....Wagner-Brassin
Mr. Zoch.

Songs—
"Where'er You Walk" (1743).....Händel
"Sally in Our Alley".....Henry Carey
"The Minstrel Boy".....Harry Rowe Shelley
Mr. Thomson.

Songs—
"Du bist wie ein Blume".....Liszt
"Bonjour, Suzon".....Faure
"Mia Picciarella".....Gomes
Mrs. Thomson.

Ballade, "Leonora".....Rubinstein
Mr. Zoch.

Songs—
"Still wie die Nacht".....Gotze
"Venetian Boat Song".....Blumenthal
Mr. and Mrs. Thomson.

Mr. Sterling being absent Mr. William C. Carl, of New York, filled his place most satisfactorily, playing several numbers, a pastorale by Masten among the rest. The Thomsons fully bore out their reputation for excellent and artistic singing. Mrs. Thomson in particular being worthy of special praise for some of her work. Mr. Agramonte accompanied as usual in a most finished manner. The mantle of charity must be thrown over Mr. Zoch's well meant efforts to play his extremely taxing program. Somebody suggested that "Burleske" should be substituted as a title for his performance of "Schumann's" beautiful "Humoreske." Mr. Zoch should not play in public, for he seems nervous. His touch and tone are by no means unmusical, but his conception seems to be singularly individual.

Friday Morning Session, July 8, 9 O'CLOCK.

Essay, "The Deppe Method".....Miss Amy Fay, New York
Discussion.

10 A. M. Essay, "Interpretation versus Virtuosity.".....A. R. Parsons, New York
Discussion.

11 A. M.—AMERICAN COMPOSITIONS.

Sonata, piano and violin. { Allegro con brio.
Romanza.....B. O. Klein, New York
Allegretto, finale.
Miss Andrus, pianist, Detroit; Wm. Luderer, violin, Detroit.

Songs—
"Couldst Thou Look as Dear" (MS.).....J. H. Hahn, Detroit
"The Violet" (MS.).....
"Love Thee, Dearest" (MS.).....
Miss Alice Andrus, Detroit.

Piano trio (Allegro molto appassionato).....H. H. Huss, New York
Andante quasi larghetto. Scherzo. Finale.
Messrs. H. H. Huss, Johann H. Beck and Max Droge.

Songs—
"Thou'rt Like unto a Flower".....Wilson G. Smith, Cleveland
"If I but Knew".....Ambrose Thomas
"Le Soir".....Brahms
"Vergebliches Staendchen".....
Miss Andrus.

Mr. Parsons being unavoidably absent, his paper was read by Mr. H. W. Greene, of New York. Mr. Klein's sonata was well played and Mr. Hahn could desire no better interpreter of his three delightful songs than Miss Alice Andrus, who sings with artistic spontaneity and altogether charmingly. The personality of the Misses Andrus is no small element in their musical make-up. Mr. Huss' trio is familiar to us in this city, but on this occasion it was greatly improved in power and compactness. If Mr. Huss will only sacrifice the introduction to the finale he will be wise, for it weakens the character of the movement.

FRIDAY AFTERNOON CONCERT, 2 O'CLOCK.

Organ solo, Fantasie in E flat.....Saint-Saëns
Con moto. Allegro.
H. G. Archer, Pittsburgh.

2:15 P. M. Essay, "Music and the Individual".....F. H. Clark, Chicago
Discussion.

3:30.—RECITAL.

William H. Sherwood, pianist, Chicago. Charles Abercrombie, tenor, Rochester.

Variations sérieuses.....Mendelssohn
Impromptu.....Chopin
Scherzo.....
Mr. Sherwood.

Songs—
"The Garland".....Mendelssohn
"O ma Charmante".....Sullivan
"A Song of May".....Wilson G. Smith
"Creation Hymn".....Beethoven

Scherzo (dedicated to Mr. Sherwood).....	De Kontski
Chasseresse, op. 87 (dedicated to Mr. Sherwood).....	C. Sternberg
Sarabande moderne (dedicated to Mr. Sherwood).....	W. G. Smith
Volikants, op. 13 (dedicated to Mr. Sherwood).....	Louis Maas
Cavatina, from suite, op. 91.....	Raff
March, from suite, op. 91.....	Mr. Sherwood.

Songs—	
"Stars of the Summer Night,".....	Tours
"There, Little Girl, Don't Cry,".....	Campion
"A Simple Maid".....	Harvey
"Good Night".....	J. H. Rogers

March.....	Hollaender
Barcarolle.....	Rubinstein
Octave Etude.....	Kullak
	Mr. Sherwood.

Mr. Archer played admirably. Mr. Clark did not turn up, and the association should have passed him a vote of thanks. Mr. Sherwood was in good form and played very strongly. He has improved very much since his residence in Chicago in repose, power, and particularly tenderness. All of his mannerisms are toned down and his playing, clarified by restraint and musical feeling, appeals to both head and heart. Mr. Abercrombie sang in his usual interesting style, proving that his school was an excellent one, and while no longer a boy he can still interest his auditors.

The business session which followed the recital was presided over by Mr. H. O. Farnum. The committee on orchestral fund reported through its chairman, Mr. Constantin Sternberg. The committee heartily indorsed the idea of establishing such a fund and made the following recommendations: The appointment of a central committee of five members of the association, a sub-committee of three members from each State and a board of trustees composed of three men of pronounced financial ability and who are disinterested patrons of high musical art. The report was adopted and the newly elected president of the association will appoint the committees in accordance therewith.

Mr. J. De Zielinski, chairman of the committee on American music, presented a report approving the suggestions made by President Hahn in his opening address. Mr. Harding presented a report of the auditing committee, which was to the effect that the secretary's books had been audited and found correct. At this point Mr. Mathews read a telegram just received by him from the chairman of the musical committee of the world's fair, who stated that the musical congress to be held during the fair would include music teachers, and extended an invitation to the association to meet in Chicago next year. The message was referred to the committee provided for on Thursday to co-operate.

Mr. Harding, as chairman of the auditing committee, reported that on July 4, 1890, there was a deficit of \$162.62 in the treasury. The receipts since that time have been \$1,353.93, and expenses \$1,309.77, leaving \$44.16 in the treasury.

Mr. Wilson G. Smith offered a resolution tendering the thanks of the association to the Beck string quartet for its generous help and artistic performances, and it was adopted by a standing vote.

Messrs. Constantin Sternberg, Arthur Foote and H. H. Huss were appointed three days ago as a committee to report upon the advisability of establishing an orchestral and choral concert fund for the establishment of an orchestra to interpret American compositions. Mr. Sternberg announced that the committee heartily favored it and the following report submitted by the committee was unanimously adopted:

The recommendation of the appointment of an orchestral and choral concert fund is approved.

The incoming president is authorized and requested to appoint—First, a central committee of five members; secondly, a sub-committee of three members from each State; thirdly, a board of three trustees which shall include gentlemen of national reputation both as financiers and disinterested patrons of high-class musical art.

It is furthermore resolved that the action of the Piano Manufacturers' Association in adopting a standard of uniform pitch is heartily and emphatically indorsed by the Music Teachers' National Association.

A resolution was offered requesting the program committee to have extra essayists and soloists on hand to fill unavoidable absences or gaps at future national meetings.

"I do not believe," said Mr. Sternberg, "that you would find an artist in the country magnanimous enough to fill the place of an associate artist who had previously been announced upon the program. I, for one, should respectfully decline."

The resolution was defeated.

Mr. Sternberg brought the matter of piano tuning before the association. He said that great annoyance was suffered by musicians on account of incompetent piano tuners. He offered a resolution indorsing the National Association of Piano Tuners, which aims to establish a standard of tuning. The resolution was adopted.

The following significant addition to the by-laws was made unanimously, on the suggestion of Mr. Abercrombie: "No person, unless of established reputation as an artist, or who is indorsed by three reputable musicians and recommended to the program committee, shall be permitted to sing or play at meetings of the Music Teachers' National Association."

The committee on organic union of State and national

associations was continued and instructed to make all possible progress toward the desired end and report at the next meeting of the association. Then Mr. W. L. Blumen-schein brought up the matter of piano moving. "I would like to know if it is in the power of any member or committee of this association to do away with the intolerable nuisance of moving pianos out and in while the sessions are going on," he said. "It is perfectly outrageous to have a gang of men come into the hall in the middle of a performance and yank a piano out. I move that the matter be referred to the executive committee with instructions to see that annoyances of this sort do not occur at our future meetings."

Mr. Stanley said the executive committee would doubtless attend to the matter without a formal reference, and Mr. Blumen-schein withdrew his motion.

Mr. Stewart announced that the profits of the meeting would be in the neighborhood of \$1,000, and the association reindorsed the vote of thanks tendered him a few moments before for his work as business manager.

At 6:30 o'clock, on motion of Mr. Sternberg, the meeting adjourned, all business matters having been disposed of.

FRIDAY EVENING CONCERT, 8 O'CLOCK.

Organ solo, Sonata No. 35 (new).....	Rheinberger
Fantaisie. Adagio. Introduction and "Ricercare".....	N. J. Corey, Detroit.

Songs—	
"Unrequited".....	Wilson G. Smith
"The Raft Song".....	N. Nevin
"Folk Song".....	G. W. Chadwick
"Song of the Morn".....	E. Mazzucato-Young
E. Bicknell Young, Chicago; Mrs. Mazzucato-Young, accompanist.	
Thirty-two Variations, C minor.....	Beethoven
Rondo, A minor.....	Mozart
	Miss Celia Gaul, Baltimore.

Songs—	
"In der Nacht".....	Grammann
"Fruenlinzell".....	Becker
"A Valentine".....	E. H. Douglass
Shadow Song.....	Wilson G. Smith
	Miss Belle Cory, Cleveland.

Nocturne, op. 37-9.....	Chopin
Prelude, G major.....	Jensen-Pauer
"Murmuring Breezes".....	Miss Gaul.
Recitative and aria, "Eri Tu" ("Ballo in Maschera").....	Verdi
	Mr. Young.
Garden Aria ("Robert der Teufel").....	Meyerbeer
	Miss Cory.
Ritelles.....	Moszkowski
Valse, op. 34.....	Miss Gaul.

Mr. Corey is an accomplished master of his instrument, and did wonders, considering the unfavorable medium in which he had to work.

After his solo Mr. H. O. Farnum appeared on the platform and announced that President Hahn had appointed the following members to represent the association at the musical congress in Chicago next year: Messrs. Sternberg, Goodrich and Huss. Then Mr. Farnum made a short speech in reference to the fact that certain essayists and performers who had accepted invitations to take part in the proceedings of the different sessions of the meeting had failed to appear or send excuses. "As we have passed a vote of thanks to those who have appeared," he continued, "it has been thought only just to pass a vote of censure on those who have been so discourteous as to absent themselves without notice or apology, and who have thus caused the program committee a good deal of annoyance and worry." The speaker read a resolution which, after reciting the failure of the performers and essayists to appear or excuse themselves, continued as follows: "Resolved, That those essayists and performers merit the censure of the Music Teachers' National Association, and are considered unworthy to appear hereafter on the programs of the association's meetings." Mr. Farnum called for a vote on the resolution and about a dozen people said "Aye." The noes were called for and three scattering responses were heard. The resolution therefore was declared carried.

Miss Gaul played like the finished artist she is and Mr. Young sang very agreeably. Miss Cory's singing was very crude. Thus ended the M. T. N. A. meeting at Cleveland, 1892.

M. T. N. A. AND O. M. T. A. ECHOES.

IT was a dreadful week! Pianos, pianists and pianistes! Songs, singists and singistes! Such an army of players and warblers were never before heard in one week in Cleveland. And it all began on the day we, as Americans, love to celebrate. Americans did I say? Ah, yes! Let's see: There were Hahn, Gantvoort, Kupfer-schmidt, Grau, Werthner, Hetlich, Schneider, Doerner, several Becks, Deise, Droge, Doeltz, Kroesen, Eisenheimer, Liebling, Engwerson, Gottschalk, Spengler, Goetschius, Zielinski, Goetz, Philippbaer, Knauss, Lewing, Agramonte, Carl Basch (please notice the phrasing), Kroeger, Broeck-hoven, Busoni (played hookee) Z-och!! Luderer, Andrus, Huss, Aber-crombie? Gaul, Lou-wee, Lombard, and such fanciful names as Star-hill, Flower-shine, Posie-hill, Fried-ham (the latter actually so pronounced from the stage!), a few other equally odd American names difficult to recall on

the moment; also a host of "blasted furriners" like Smith (whose name appears sixteen (16) times in the two program books. Beg pardon, Smithy, if I've counted wrong). Miss Smith, Greene, Chamberlin, two Glovers, Davis, Peirce, several Parkers, Root, Sterling, Towers, Foote, Gubb, Thomson (without the "p"), Fay, Sherwood, Jarvis, Archer, Corey, Corry, Matthews. Sorry I can't recall all your names, brethren (that brings "Old Perk," our charming secretary to mind, and he reminds me of our new treasurer, Ad. M. up Foerster, quite a proper prefix to the money man, isn't it?) and sisters in music—anyhow—so just count yourselves as having been in it for completeness' sake.

The programs of the National were too long and monotonous for any but music lovers with boiler plated ears and heroic endurance. The O. M. T. A. programs, on the other hand, were commendably short and more varied. True, there was some fine piano playing and singing, also some that was *awee* inspiring, but, please, Mr. Lombard and your program committee, please don't give us so much of this in '94, and please do arrange to give us a half holiday in between, so we may be able to go see a friend and visit a little.

How about that quiet little resort in the quadrangle of the square? Decidedly the best fun of the convention, *nicht wahr?*

Plenty of hop juice and stories by the "gang." Fried-heim was given a right jolly time, but had to go Eastward the same night and thus broke the party up at its height.

That great raconteur, Constantin Edler von Sternberg, the celebrated pianist of Bokhara, was very much to the fore, and I shall remember a Liszt story of his to my dying day. His grave proposition that an "essay should be written on the lower tones of the bassoon and their relation to morality" was met with roars of applause by the haters of program music. Broekhoven, of Cincinnati, was on hand with his Paderewski complexion and lofty ideals. He wears well.

How Beck, Jim Rogers and Wilson G. Smith stand the musical and soft coal atmosphere of Cleveland is more than I can explain. All three of them should come East or else go to the Golden Gate—anywhere in order to combat the spathy stealing over them. Johann is a profound fatalist, a pessimist—come what will he faces it stoically; but he is too big a man to live and die where he is. Harry Mason, a capital fellow, Arthur Foote, Henry Huss (Hold-on, indeed) made an excellent representative trio from the East. Arthur Foote has reached that point in his career when he will either go on repeating himself or do strong work. To be slightly contradictory he has passed the point and has done strong work. His quartet is well worthy of the warmest praise.

Who was it that during the electioneering went to two ladies and earnestly advised them not to vote for "Old Whiskers?" The ladies demurely thanked their adviser and incidentally remarked that they were "Mrs. and Miss Whiskers." Horrors and instant retreat!

Abercrombie the tenor is a man of muscle. He threatened to "do" a doorkeeper who had refused him admittance, and he could have easily put the threat into execution.

One curious episode amused me greatly. When young Mr. Carl was playing on the Worsching organ it suddenly began to "cipher" frightfully. A well-known musician from Cleveland (you all know him, Papa) said to me: "Why does Mr. Carl press that key with his finger? If he lifted his finger the noise would stop."

"Yes," said I, "if he lifted his finger."

Feminine beauty was not strongly represented at this meeting. The ladies present were too serious to be good looking. Miss Stewart, of Cleveland, and the Misses Andrus, of Detroit, are very pretty; but the prettiest girl in Case Hall was a miss still in her teens, Bessie Jerome, of Minerva, Ohio, who plays the cornet, piano and sings. She is of a delicate blonde type and is excessively modest about her accomplishments.

Miss Clara Doeltz, of Detroit, should sing in the Eastern cities, for she is very talented and has enjoyed the advantages of instruction in London and Paris.

Kate Marvin Kedzie, the pianist, of Lansing, Mich., has such a Paderewskian profile and complexion that she was constantly saluted as "Madame Paderewski."

What shall I say of Adele Lewing, the talented pianist, of enthusiastic Amy Fay, of Hahn, of Doerner, of Van Cleve, of handsome Blumen-schein, of Dayton (with his slow, subtle smile), of Zielinski, the most indefatigable worker and applauder of all of them. Better say nothing. It wasn't half bad after all, Cleveland in 1892; besides, Major Howes was on tap at the Hollenden, and what more could one desire besides a large intellectual thirst?

Ring down the curtain on Cleveland; in 1894 I shall see you all, and I predict that Louis Lombard will make, not Rome, N. Y., but Utica howl in the summer of that eventful year.

AUF WIEDERSEHEN.

Grant Brower.—Mr. Grant Brower will spend his vacation (leaving New York July 20) up in Massachusetts and returning on September 20.

PERSONALS.

Mrs. Pratt.—Mrs. Brason Pratt, of Brattleboro, Vt., who has been studying for the past three years with Sbriglia, of Paris, the teacher of the De Reszkés, has signed a six months' engagement as prima donna contralto at the Grand Opéra, Bordeaux, for the coming season, opening October 1. She will sing the contralto rôles in "Aida," "Le Prophète," "La Favorita," "Hamlet," "Samson and Dalila" and "Lohengrin," making her début as "Leonora" in "La Favorita."

Sormann's Concerto.—Mr. Alfred Sormann, of Berlin, has composed a new piano concerto, which he will perform next season.

Mrs. Stubb.—Mrs. Valborg Hovind Stubb, mezzo-soprano, Minneapolis, recently received from her friend Alexander Bull, Paris, an urgent invitation to accompany him on a concert tournee through the Eastern States of the Union. Whether the little lady will accept is not yet decided.

Engaged by the New York Philharmonic Club.—Mr. Geo. Sauer, formerly with the Boston Symphony Orchestra and a pupil of Schradieck and member of the Leipsic Gewandhaus Orchestra, has been secured as viola player of the New York Philharmonic Club for the coming season.

Marriage of a Boston Singer.—Boston, July 13.—The marriage of Miss Alice Esty to A. S. Marsh, of London, took place at the Second Universalist Church, on Columbus avenue, at noon to-day. The Rev. Dr. A. A. Miner performed the ceremony.

The bride was attired in white satin en traine. She wore a diamond ornament and carried white roses. The bridesmaids wore dresses of cream colored satin and carried Jacqueminot roses.

Miss Esty was for many years the soprano soloist of the Second Universalist Church, and recently has achieved much success in London.

After a short tour the couple will leave this country and make their home in London.

I. Alfred Pennington.—Mr. I. Alfred Pennington, of Boston, has just returned from abroad after three years' absence. He has studied organ in Paris with Guilmant and in Berlin with Haupt and Reimann. He was organist during the past two seasons at the Royal Cathedral, Berlin.

Von der Heide Sails.—Mr. J. F. Von der Heide, the well-known vocal teacher, sailed yesterday on the Aller for Europe. While abroad he will visit Bremen, Berlin, Dresden, Buda-Pesth, Vienna and Prague. He will return in September.

Miss Kaschoska.—Miss Felicitas Kaschoska, the talented soprano artist, unlike most of our song birds, finds it more congenial to spend the summer in this country rather than in Europe. She is dividing her time between the seashore and the mountains, rusticated and adding to her already extensive concert repertory. Since this talented young artist seceded from the opera to the concert stage she has won even greater lyric success than when she was with the German Opera Company of New York Metropolitan Opera House. Miss Kaschoska seems to have a preference for the concert stage. Her very positive success at the Damrosch and Seidl concerts in which she took part during the past winter demonstrates that her vocal accomplishments will surely win for her a position in her new field of labor. Miss Kaschoska is the fortunate possessor of a rich, well cultivated soprano. During the season of 1892-3 Miss Kaschoska will fill many important concert engagements.

Brodsky.—Mr. Adolph Brodsky, the celebrated violinist, formerly of Leipsic, now concert master and solo violinist of the Symphony Orchestra of New York, will be available for a limited number of solo engagements in addition to those already made for him with the Symphony Orchestra. Mr. Brodsky is one of the greatest violin virtuosos in this country. His performances of the Brahms and Mendelssohn concertos with the Symphony Orchestra, directed by Mr. Walter Damrosch, were among the chief musical events of an extremely brilliant season.

Starring Jessie.—Although Mrs. Jessie Bartlett-Davis has signed with the Bostonians for next season, it is likely that she will have an opera company of her own the following year. In fact, Mr. Al. Hayman has gone to Europe to recruit talent for the support of Mrs. Davis as prima donna.

He is at Work Already.—Mr. Will Taylor, late Paris correspondent of THE MUSICAL COURIER, has resumed his old position as organist and musical director of the Mount Morris Baptist Church, Harlem, which he first assumed five years ago.

In Town.—Armin Doerner, Bush W. Foley, both of Cincinnati, and the Eppstein brothers, of St. Louis, were visiting this city last week. None of these gentlemen came as delegates to the Christian Endeavor Convention.

Sibyl Sanderson.—Rumor hath it that Sibyl Sanderson, the California girl who was created a prima donna by Massenet, the great French composer, is coming to America and will sing in concerts here later in the summer, says the "Morning Advertiser." Miss Sanderson's career in Paris

has been a lucky and peculiar one. She studied under Marchesi, who raised her voice until she could sing the tone G above Gerster's high F. Massenet happened to be present in Marchesi's salon one day while she was running through her exercises and he was so struck by the range of her voice that he sought an introduction. He said to Miss Sanderson, when Marchesi introduced them: "You have a phenomenal voice. When you have finished with Marchesi come to me. I will finish you and will write you an opera which you alone can sing. I will make a prime of you." Miss Sanderson lost but little time after such an offer. She was graduated by Massenet, and he wrote for her the opera "L'Esclarmonde," ("The Enchantress"). It has been running at the Opéra Comique for three years, alternating with Bizet's "Pêcheur de Perles" and "Manon." It is a singular fact that at the two great opera houses of Paris on the Place de l'Opéra and the Place du Châtelet the prime donne were American women—Emma Eames and Sibyl Sanderson.

Emma Eames.—Miss Emma Eames, the American songstress, tells a London interviewer that hard as she works she never allows herself to get tired. "The moment I find that my intelligence is clouded," she says, "I sit down and think of other things or read books and go to bed early. Nothing can be done without intense power of concentration."

Homestead Music.—A Pittsburgh paper, mentioning Mr. Carnegie's love of music, and the busts of Wagner and Beethoven in his library (in New York), describes a unique instrument on which that gentleman himself plays. It is composed of eight tubes of graduated lengths, hung from a rather high brass frame. The performer makes music by hammering the tubes with a little mallet. The tunes which Mr. Carnegie plays most frequently are old Scotch airs—"Ye Banks and Braes," "Annie Laurie," "Robin Adair," "The Blue Bells of Scotland" and "Auld Lang Syne." "My Country, 'Tis of Thee" is also found in his repertory.

"Don Quixote."—A Spanish composer, Chazet, has written a symphonic poem, entitled "Don Quixote," which he expects to get performed at the international concerts given at Genoa during the Columbus festivities.

Paderewski's Portrait.—Princess Louise considers that her greatest artistic achievement has been done this year—namely, the portrait of Paderewski exhibited by her in London. In order not to interfere with the pianist's many engagements, Princess Louise informed him that she would only require three sittings of two hours each. After having sketched his features and the general coloring, the princess with pencil and sketch book attended every one of his public performances. Paderewski, with his shock of red pre-Raphaelite hair, dreamy green eyes and sensitive clear cut features, stares out of the canvas straight into futurity. Her studio is in Kensington Palace, and without any of the somewhat theatrical properties that may be seen in the workrooms of some well-known painters.

Max Treumann at Long Branch.—The well-known baritone and singing teacher, Mr. Max Treumann, has engaged a studio at Long Branch and is giving vocal instruction during the summer season. His address is Library Hall, Long Branch, N. J.

Thomas J. Armstrong.

AN excellent portrait may be found in this issue of the well-known banjost Thomas J. Armstrong, of Philadelphia, Pa., who was born August 6, 1859, in the Quaker City. His career as a banjost began twelve years ago, but at a much earlier age he displayed signs of musical talent, for when he was but seven years old he was under the tuition of his cousin, James H. Steen, a very capable violinist. At the age of eighteen he began the study of the cornet, and was a member of the Vernon Brass Band, an amateur organization of his native city. Some years later he began the study of the piano, and became so infatuated with it that he neglected, even discarded, his cornet, and he is to-day considered a very acceptable pianist. He was a pupil of Prof. John Newland, who gave him lessons in harmony and orchestration.

As a banjost Mr. Armstrong is self taught. This is his favorite instrument, to which he devotes his entire time. He is one of the leading teachers of this popular instrument in Philadelphia, and his pupils are some of the best performers in that city.

As a composer and arranger of banjo music his fame has extended beyond the walls of his native city. He is the author of nearly 200 original compositions for the banjo, some of which have become quite popular and have been arranged for orchestra. His latest composition, "Love and Beauty Waltzes," has been played by the leading theatre orchestras the past season. His book, the "Crown Banjo Method," is a very popular and comprehensive work on the banjo, and his latest book, "Hints to Arrangers and Leaders of Banjo Clubs," deals with a subject never before attempted by a publisher of banjo music. The banjo club in its present form is an American institution, and dates back to the year 1885. This is the year the banjeaurine was invented. In its present form the banjo club contains instruments of various sizes, from the small piccolo banjo down

to the big bass banjo. These instruments are tuned in different keys, which necessitates them being treated as transposing instruments. The banjeaurine is tuned a fourth higher than the ordinary banjo; the piccolo banjo is tuned an octave higher than the regular banjo, and the bass banjo is tuned a third lower than the guitar.

In 1885 Mr. Armstrong suggested to S. S. Stewart, the inventor of the banjeaurine, the advisability of publishing a composition in the above form, and on gaining his consent he composed the "Martaneaux Overture" under the nom de plume of J. Vernet. This is the first piece ever written for a banjo club in that form, and the author takes no little pride in claiming that distinction.

Since that time he has been kept busy composing and arranging music for banjo clubs in different parts of the country. His numerous published arrangements in this line are much sought after, and have a ready sale among teachers and performers on the banjo. His compositions are published by White, Smith & Co. and Oliver Ditson & Co., of Boston, Mass.; John F. Ellis & Co., of Washington, D. C.; W. H. Boner & Co. and S. S. Stewart, Philadelphia, Pa.

Organs and Organists in the French Capital.

(Continued.)

No. 3.

ST. EUSTACHE.

AFTER ascending a spiral staircase of sixty-eight steps in absolute darkness, the organ loft of this magnificent Parisian church is reached, and from which one can only gain a correct idea of its immensity and height. The original organ was constructed in 1854 by Ducroquet, under the direction of Mr. Barker, with sixty-nine speaking stops, and was one of the largest instruments then known. The family of "reeds" was well represented in its scheme, although the effect of the full organ is said to have been good. The great organ of seventeen stops included two trumpets (8 feet each), euphone (8 feet), clairon (4 feet), cornet, cymbale, mixture, and three gambas (16, 8 and 4 feet); the choir organ, trumpet (8 feet), clairon (4 feet) and cornet, with ten others, making thirteen in all; in the bombarde there were, among seven stops, cornet (7 rks.), trumpet and clairon; and the swell organ, numbering fifteen, euphone (16 feet), euphone (8 feet), euphone (4 feet), trumpet, clairon, hautbois, cor anglais and vox humaine; while the pedal organ numbered seventeen, with several reeds and without a 32 foot stop.

Mr. Edouard Batiste was its organist until his death in 1876, when shortly after the reconstruction of the instrument by the well-known house of Merklin & Co., (which succeeded Ducroquet in 1855, and which has since constructed many large instruments for different countries as well as France), was begun.

The plan of the organ as reconstructed is as follows:

GREAT ORGAN.

1. Montre.....feet. 16	9. Prestant.....feet. 4
2. Montre.....feet. 8	10. Nasard.....feet. 2 1/2
3. Flûte à pavillon.....feet. 8	11. Doublette.....feet. 2
4. Bourdon.....feet. 8	12. Fourniture et cymbale.....feet. 2
5. Flûte harmonique.....feet. 8	13. Euphone.....feet. 16
6. Viole de gambe.....feet. 8	14. Trompette.....feet. 8
7. Gens horn.....feet. 8	15. Clarinette.....feet. 8
8. Rohr flûte.....feet. 4	16. Clairon.....feet. 4

CHOIR ORGAN.

1. Montre.....feet. 8	8. Doublette.....feet. 2
2. Bourdon.....feet. 8	9. Clochette.....feet. 1
3. Keraulophone.....feet. 8	10. Plein jeu.....feet. 2
4. Flûte harmonique.....feet. 8	11. Clarinette.....feet. 16
5. Bourdon.....feet. 16	12. Corn horn.....feet. 8
6. Flûte harmonique.....feet. 4	13. Trompette.....feet. 8
7. Fugara.....feet. 4	14. Clairon.....feet. 4

SWELL ORGAN.

1. Viole de gambe.....feet. 8	9. Trompette harmonique.....feet. 8
2. Vox celeste.....feet. 8	10. Clarion.....feet. 4
3. Bourdon.....feet. 8	11. Bourdon.....feet. 16
4. Picolo.....feet. 1	12. Principale.....feet. 8
5. Basson hautbois.....feet. 8	13. Flûte harmonique.....feet. 8
6. Vox humaine.....feet. 8	14. Flûte octaviante.....feet. 4
7. Cornet.....feet. 8	15. Prestant.....feet. 4
8. Trombonne.....feet. 16	16. Flageolet.....feet. 2

BOMBARDE.

1. Bourdon.....feet. 16	7. Cornet.....feet. 16
2. Gambe.....feet. 16	8. Bombarde.....feet. 16
3. Gambe.....feet. 8	9. Trompette.....feet. 8
4. Salicional.....feet. 8	10. Cor anglais.....feet. 8
5. Quintaton.....feet. 8	11. Clairon.....feet. 4
6. Dulciana.....feet. 4	

PEDAL ORGAN.

1. Principale.....feet. 32	9. Flûte.....feet. 4
2. Flûte.....feet. 16	10. Bombarde.....feet. 16
3. Sou-basse.....feet. 16	11. Bombarde.....feet. 16
4. Contre-basse.....feet. 16	12. Basson.....feet. 16
5. Grosse flûte.....feet. 8	13. Basson.....feet. 8
6. Quinte.....feet. 12	14. Trompette.....feet. 8
7. Violoncelle.....feet. 8	15. Clairon.....feet. 4
8. Bourdon.....feet. 8	

The combination, pedals and mechanical devices number nineteen, and, with 4,356 pipes, complete the scheme. Some of the old instrument was retained, but the greater part is new, and it is one of the most effective organs in the

city. Its sonority is remarkable and many of the stops beautifully voiced, reflecting much credit upon its builders.

Mr. Henri Dallier was appointed organist of St. Eustache in 1878, being then twenty-nine years of age and of remarkable talent, especially for improvising, and as well in his interpretation of the works of Bach. He obtained the first prize of the Paris Conservatoire in 1876 for counterpoint, fugue and organ, and has since written much, including works for the orchestra, organ, piano, violin and "musique de chambre." His compositions are both original, and pleasing as well as serious.

The chancel organ, also built by Merklin & Co., contains two manuals and twelve stops. Its organist is Mr. Berpôt, and the maître de chapelle is Mr. Steemann.

WILLIAM C. CARL.

(To be continued.)



"An Educator of the People."

IN countries where art is a tradition and the musical sentiment one of the most conspicuous notes of national character, where the numerous and various manifestations of the art itself make it so that the natural tendencies of the masses be always in a quasi state to be satisfied, and the individual faculties to be produced and manifested; in those same countries, I say, they feel all the more the necessity of patronizing the music, so much so that, be it by the musical directors or by the amateur community, the utmost efforts are made in order that so noble an end may be reached, convinced of the utmost importance of the musical taste in the education and the refinement of the population.

The means employed in the work are certainly numerous, and all of them doubtless assist, some greatly and some in a small measure, toward reaching this end; but which among these means is the most adaptable, which one brings with it the most benefits, which is the most applicable to be tried on a large scale? Surely it is not the necessary musical instructions of the primary schools which, just passing beyond the alphabet, do not serve but to discover (in a great many cases) a predilection for the art; not the conservatory of music, reserved for those few gifted by nature; not the opera instructions, which are exclusively the privileges of a few populated cities and of well filled pockets, and surely not the classical orchestral concerts, the audiences of which are still fewer, as when attending them the hearer must be furnished not only of sufficient pecuniary means, but also an abundance of intelligence, united with an almost perfect education in music.

Which is, then, this wonderful way of musical art, that does not meet with any difficulties or obstacles, that serves fully to the purpose and may be applied with facility?

"The military band"—this is the enigma, this the great teacher of the musical community, the only one that can fulfill the great mission on a large scale, extending from the wonderful park of the metropolis, where it performs its pieces of music on an elegant and artistic stand, to the humble piazza of the village, where the band leader directs standing straight upon an empty barrel which once contained bad beer or on a box of stale codfish, wherefrom he permits the symphony of "Tannhäuser" or the third act of "Otello"; here the military march is the most popular air, the only one that can wisely unite the "utile dulci," produced more than cheap—totally free.

And that this is true is proven where there are military regiments who have the advantage of contributing to the recreation and to the education of the people.

In those same places there are no municipalities, no military or civic associations of any account who do not hold themselves bound to form a musical band and to furnish it gratis to the delight of a multitude eager for the beautiful melodies and deep harmonies, and applauding with enthusiasm now the polka of Arlecchino and then the ninth symphony of Beethoven.

Well, then, here in this great republic in general, and particularly in this city of New York, in the most progressive place of the universe; here where so much importance is given to public education, where for that purpose vast amounts of money are spent, and where, in honor of truth and thanks to the immense power of means, such splendid results are generally obtained in the education, is the military band held in the merit that it deserves, or,

better yet, does it fulfill its duty in such a manner that its educational value is appreciated as it merits?

At first it would seem so, to judge from the large number of bands that march through the streets of the metropolis on various occasions and that play daily in parks, squares and theatres, but very little intelligence in the matter would change the opinion of the auditor.

The military bands, like other organizations, to be really useful must fill certain requisites, and theirs are especially marked ones.

In the first place the band must be formed and organized with concerts and ends entirely artistic; the spirit of speculation must be excluded from its views.

It is otherwise the band will not further its interests by experimenting in a money making enterprise, but if they wish to have the public sentiment with them they must discard every thought of gain and only seek to better and refine their band. The latter way, though glorious and meritorious, is not a very productive enterprise at first, but eventually will surely succeed.

Another essential necessity is that the musical corporation be strong and composed of unchangeable elements and that each and every one of the band understands fully the duties imposed upon him, and they should each be in perfect harmony among themselves and in a direct artistic sentiment with their chief if they would be successful in their undertaking.

There are other requisites for a successful band, as the artistic tuition, perfect knowledge of the art of instrumenting and of the science of keeping time on the part of the leader, the number, capacity and equality in the performers of the music, and many others which are very rarely found together even in the best organized European bands, but which at times are found and should always be found in large cities.

But here in this greatly populated city of New York, abundant with artistic element and especially with excellent performers on instruments, do some, if not all, of the bands possess all these requisites? Against my will I am forced to answer "No," and to state that as the bands of this community are constituted and exist they do not at all answer their purposes.

It can also be said that the band does not exist here, for in a great many cases it is reduced at last to a leader or to a manager, who at certain times engages a band of players, whom he qualifies according to the profits he makes, and in his ideas art does not enter at all, but nothing else excepting money making occupies his mind; from such a class of bands what can the popular artistic education hope?

What advantage can you expect from this group of players toward assisting music, who, for so much an hour, play a Scotch or Irish dance which is whistled by all the street loafers, played by all the hand organs and as a strong platform the *glow* of performance, the toast of the "Traviata," or the chorus of the blacksmiths in the "Trova-tore" with their respective anvils?

Certainly this state of affairs is not only the consequence of the money making spirit penetrating too profoundly in the artistic element, but oftentimes from the unwise reliance of the directing corps or from the free organizations.

At any rate it is an undeniable fact that, with higher motives and a little more sacrificing spirit on the part of the best artists, much more satisfactory results may be obtained.

Now that I have arrived at this point, I think it a positive declaration when I say that there is none of my readers who has not murmured with admiration a name, a most popular name, that of the Italian Carlo Alberto Cappa.

Who has not heard of the great Seventh Regiment Band—the famous Cappa Band? Who has not many times applauded it with deserving enthusiasm? Who does not speak of it as one of the luxuries and treats of the city? Who is ignorant of the fact that it is one of the exceptions to the general rule, not to say the unique?

It is about two months since Cappa commenced his series of Saturday and Sunday concerts in the Central Park Mall.

By chance I assisted at the first of these, and was so affected by that concert that I promised to be the most constant and attentive listener throughout the season.

Twelve concerts—that in themselves were sufficient to form a repertoire for any band for many years—were performed admirably.

In these twelve concerts three of Mendelssohn's best pieces were performed (Scotch symphony, "Midsummer Night's Dream," overture of "Ruy Blas"); three of Beethoven (overture of "Leonora," allegretto e presto of the seventh symphony, scherzo of the eighth; Massenet, Scènes Pittoresques, Scènes Napolitaines, ballet music from "Le Cid"; two of Bach (air and gavotta and chorale and fugue); Wagner was also represented by that grand poem which is the overture of "Tannhäuser," by the overture of "Rienzi," by an admirable selection of Meistersinger's "Flying Dutchman," and by a scene of the "Walkyrie;" Schubert, by the overture in Italian style; Berlioz, by that of the "Roman Carnival;" Liszt, by two of the best rhapsodies (second and fourteenth) and by the "Preludes;" Rossini, by the overture of "William Tell," and by a

mosaic of various of his operas; Verdi, Meyerbeer, Donizetti, also by mosaics; Gounod, by the best of his melodies, "Ave Maria," and the selection from "Faust;" Bizet, by fantasies from the "Pearl Fishers," by "Carmen," and the "Arlésienne;" Mascagni, by his interlude and a potpourri of the "Cavalleria Rusticana;" Ponchielli by "Gioconda," the "Dance of the Hours;" Gottschalk, by the "Pasquinade" and "Last Hope," Ma-senet; Beethoven, two movements from the "Pastorale," and andante from the fifth; allegro con brio della, third; larghetto from the second, &c.; Bellini, Litoff, Suppé, Strauss, Waldteufel, Gurza, d'Aman, Wilson, Braham, &c., an affair which is quite enough to astound anyone.

The fact that the repertoire is so unusually large (not reckoning the rapidity with which the programs, so various and difficult, are executed), is a positive proof of the admirable organization of the musical corps and of the excellence of its conductor.

One hundred and eighteen different pieces cannot be performed in only twelve concerts and in only forty five days, excepting by a corporation of true professors—born artists—and in perfect accordance with the artistic sentiments of their chief.

This is in fact Cappa's Band. It is not one of those monster gatherings of hundreds of individuals, among whom are a dozen good solos and the rest merely figure heads, with orders to make lots of noise without so much as a thought for musical education. No. Cappa's Band has just sufficient players to bring to a successful issue any piece they undertake. Every one of them has a certain value; each one co-operates to the general effect.

The increasing of the band or the extraction of any of the present elements would be disastrous, as it would tend to spoil that wisely architected harmony brought forth by the eminent leader.

Above all, in Wagner's operas I do not think he can be surpassed, and can further state that the overture of "Tannhäuser" produced by Cappa's Band left upon me an effect not very different to when I heard it interpreted in the best European orchestras.

The band, with the famous leader, is so united and precise in all its elements that the effect produced is equal to that of a good orchestra.

Leader Cappa is a man not only gifted with uncommon instrumental science but also with rare artistic sentiment, and he must needs think deeply and use his wonderful practical spirit in the choosing and grouping of the parts as well as in the selection of the music.

The piece which most affected me was the selection of "Meistersinger," of Wagner's.

It is extremely difficult to compound in a simple mosaic, which does not last more than ten minutes, the entire part of such a colossal opera.

This piece alone, which was twice interpreted by the Seventh Regiment Band, is sufficient to elevate it even in the mind of the most exacting critic to the rank of a first-class band.

In the extraordinary repertoire, as in the reductions, Cappa's Band deserves great praise and merit, as also in its precise interpretation of the most difficult works.

Here the high merits of the leader are seen. He is not only the material owner, but also the intellectual possessor; he is conscious of the fact, and he governs it in such a manner that his musical library is not only in his book-cases but also in his noble and elevated mind, as well as in his heart—the heart of an artist.

Cappa also possesses in a perfect degree the gift of communicating his own interpretation of the authors to his players, without which it would be an impossibility in such short time and with only one hour and a half for rehearsal a week to give to the public such difficult works as the "Cavalleria Rusticana" and the selection of the "Meistersinger."

Without having assisted at one serious representation of Mascagni's opera Cappa has given an interpretation of the same.

Someone has styled the leader of the Seventh Regiment Band the "Magic Cappa."

No, my dear colleague, he is not a magician; Cappa is simply a true leader, a director who besides knowing his duty can accomplish it fully; it is true that, there being so very few leaders like Cappa, their higher culture in musical education is sometimes attributed to magic art.

Nevertheless what cannot be denied is that Cappa, with his band, has added to the musical instruction of the people, and to the progress of artistic taste, more than any other man in this city.

The large number of people who listen with astonishing silence to his concerts, and then applaud him with the utmost enthusiasm, prove the truth of these assertions and clearly show that New York people are of the same idea.

They recognize in Cappa a benefactor of popular education, they love and esteem him.

For my share I offer a tribute of more than esteem, one of admiration to the distinguished leader, and hope that his great merits will be appreciated here by all, so that he may continue steadily in the vocation he has followed, and that he may arrive at the noble completion of the artistic education of the people.

TH. ROSSI.

Toronto College of Music (Limited).

F. H. TORRINGTON, DIRECTOR.

THE midsummer, or annual, report of the Toronto College of Music, particulars of which have been announced, must have been a source of gratification to the promoters of that excellent institution. But it is even more satisfactory from the standpoint of public consideration. The public at large have a vital interest in the maintenance of a high standard by its leading institutions of learning, as they are the examples by which general educational progress is measured. That the artistic aims of the college, as specified in its curriculum, have fulfillment is clearly demonstrated in the results of exacting examinations and by the character and performance of its concert programs.

The college first opened its doors in September, 1888. Its object was to hold in Canada a position similar to that of the first-class schools of music in Europe, and thereby afford a means of musical study, either as amateur or professional, without the danger and expense incidental to a residence abroad.

Certificates, medals and diplomas are granted, and being in affiliation with the University of Toronto (Sir Daniel Wilson president) degrees of Mus. Bac. and Mus. Doc. can also be obtained by the college students.

Virtually all departments of music, practical and theoretical, are taught by the faculty, which is composed of some fifty eminent teachers.

One of the special and important advantages which the college students have access to is the opportunity of becoming efficient orchestral players through free admission to the Toronto Orchestral School, which was organized and founded by Mr. Torrington, and which he personally directs.

The Toronto College of Music is governed by a wealthy and influential directorate. The building occupied is a handsome structure. Besides the ordinary teaching, lecture and library rooms it contains a beautiful concert hall having a fine three manual pipe organ specially for the use of the students. Opportunities for hearing good music properly interpreted are afforded the students when great artists visit Toronto. Among those who have appeared in the College Hall have been Edward Lloyd, Mr. and Mrs. Georg Henschel, Frederic Archer, S. P. Warren and others of like fame. Last season the services of the Detroit Philharmonic Club (one of the best string quartets in America) were engaged for a series of chamber concerts. By these and various other means the cultivation of the artistic proclivities of the students goes hand in hand with their practical training. With so many obvious advantages it is not surprising that the college has each year added to its clientèle by hundreds, and that it now ranks with the most celebrated schools of music in America. As examples of the class of music given to the public the subjoined programs are interesting. With the exception of the string parts by the Detroit Philharmonic Club, they were performed by the college pupils. It will be noted that the selections are of a high class, this indeed being characteristic of every thing musical which comes under Mr. F. H. Torrington's direction:

REPRESENTATIVE PROGRAMS, 1892.

Concerto for two pianos (first movement) with orchestra.....	Mozart
Miss Maud Kane and Miss Genevieve Caniff.	
"Star of My Heart" (vocal).....	Denza
Miss Snarr.	
Concertante duo (two pianos).....	Saint-Saëns
Mr. Burden and Mr. Weisman.	
"The Deathless Army" (vocal).....	Trotter
Mr. Chattoe.	
Quartet (four violins).....	Ritter
Miss Metcalf, Miss L. Adamson, Master Harry Torrington and Mrs. Adamson.	
Polonaise, op. 22 (piano and orchestra).....	Chopin
Piano, Miss Sullivan.	
Andante and rondo, "Ah Non Credia" (vocal).....	Bellini
Miss McPaul.	
Andantino (second concerto) (violin and orchestra).....	De Beriot
Violin, Mrs. Weeks Church.	
Moment Musical (piano).....	Scharwenka
Valse (piano).....	Moszkowski
Miss Couen.	
"The Message" (vocal).....	Blumenthal
Mr. R. Shaw.	
"Meditation" (ten violins, harp and organ).....	Bach-Gounod
Violins, Misses Taylor, Rogerson, Hatton, Hey, Metcalf, Davis, Dilworth, Adamson, Master Harry Torrington and Mrs. Adamson; harps, Misses Breen and Sullivan; organ, Miss Clarke.	
"How Salvator Won" (reading).....	Ella Wheeler Wilcox
Miss Marguerite Dunn.	
"My heart at thy sweet voice" ("Samson") (vocal).....	Saint-Saëns
Miss Bonsall.	
"Faust Fantasia" (violin solo).....	Alard
Mr. Weisman.	
"Giorno d'oro" ("Semiramide") (vocal).....	Rossini
Miss Reynolds and Miss Bonsall.	
Concertstücke (piano and orchestra).....	Weber
Piano, Miss Cowley.	
Op. 70, quintet (piano and strings).....	Jadassohn
Piano, Miss Sullivan.	
Romanza, "Lella's Song" (voice and violin).....	Suppé
Miss Maud Snarr and Mr. Yunc.	

Op. 87, quintet (first movement) (piano and strings).....	Hummel
Allegro risoluto.	
Assai.	
Op. 41, No. 8, quartet, in A major (strings).....	Schumann
Romanza, "Com e Bello" ("Lucresia") (vocal).....	Bellini
Cabaletta, "Si voli il primo".....	
Mrs. Parker.	
Andante from concerto (violinello solo).....	Molique
Tarantelle (violinello solo).....	Popper
Mr. Alfred Hoffman.	
Op. 109, quartet (piano and strings).....	Jadassohn
Piano, Miss Cowley.	
Op. 77, quartet, adagio (piano and strings).....	Jadassohn
Piano, Mr. Burden.	
Op. 21, trio (piano and strings).....	Dvorak
Miss Dease.	
"Ah! S'Estinto" ("Donna Carita") (vocal).....	Mercadante
Miss Roseburgh.	
Quartet in E flat major (strings).....	Carl Von Dittersdorf
Vocal trio, "Voga, Voga".....	Campana
Misses Burns, Forbes and Roseburgh.	
Op. 85, trio (piano and strings).....	Goldmark
Piano, Miss McLaughlin.	
Trio (two movements) (piano and strings).....	Gütz
Piano, Miss Kane.	
Recit. and aria, "Lascia Pianga" ("Armida") (vocal).....	Händel
Mrs. Klein.	
"Faust Fantasia" (violin solo).....	Pablo de Sarasate
Mr. Wm. Yunc.	
Op. 18, No. 2, quartet in G major (strings).....	Beethoven
"O Mio Fernando" ("La Favorita") (vocal aria).....	Donizetti
Miss Agnes Forbes.	
Op. 44, quintet (piano and strings).....	Schumann
Piano, Miss Sullivan.	
Organ—	
Fugue in G minor.....	Bach
Allegro con moto.....	Smart
First sonata finale.....	Mendelssohn
Vocal, "Stars of Earth".....	Raff-Watson
Miss Beatty.	
(Violin obligato, Mr. Weisman.)	
Organ, Concerto (B dur), first movement.....	Händel
Sonata.....	Guilmant
Vocal, "The Chorister".....	Sullivan
Master Eddie Reburn.	
Organ—	
"Marche Pontificale".....	Lemmens
Overture, "Rienzi".....	Wagner

The Arion Trip.

I.

THE OCEAN CROSSING.

STEAMER WIELAND, July 5, 1892.

WE are nearing the end of a somewhat slow but exceedingly pleasant voyage. Last night at 1 o'clock we signaled Lizard Lights, and while I am writing these lines you will read in the New York papers of our safe arrival in the English Channel. Just now the Isle of Wight is in sight, in spite of a cloudy and threatening sky. Two more days and we shall be in Hamburg. It is time, therefore, to jot down a few lines about the incidents of the crossing, so that I may post them the moment of our arrival, when they will catch the first Hamburg steamer, which leaves in three days.

The pleasant incidents connected with our departure on Saturday, the 25th inst., will have been chronicled in the New York Sunday papers, and are probably forgotten by this time. No use, therefore, of reviving their memories. The whole day we had clear and beautiful weather.

To proceed chronologically: On Sunday the 26th the weather was cloudy, several ladies were seasick and we made 309 miles from Sandy Hook. From 10 to 10:45 A. M. Mr. Van der Stucken held the first rehearsal. Rubinstein's beautiful composition "Der Morgen" was the principal number, and when it came to the words "An end there be to suffering!" there arose outside a fearful howling and screaming. Great consternation in the saloon, which only ceased when it was learned that it was merely the kitchen boy who got a terrific licking from the chef for having upset a saucepan. The rehearsal was stopped amid laughter, with Van der Stucken's remark, "An end there be to suffering."

Monday, June 27.—Rehearsal from 9:45 till 11:10 A. M. Almost all hands present except a few tenors and the undersigned; 303 miles. In the afternoon rough sea; general upheaval. I am sea-sick.

Tuesday, June 28.—Ocean calm, sky cloudy. Rehearsal from 10 to 11. Cannot yet attend. In the afternoon Miss Maud Powell appears on deck for the first time; 306 miles.

Wednesday, June 29.—Rehearsal from 10 to 11. Unimportant day. Nothing new on board. Calm sea; 309 miles.

Thursday, June 30.—Clear weather. Rehearsal for the basses only, from 9:50 to 11 A. M., and for the tenors from 3 to 4 P. M.; 311 miles. At dinner clean table cloth and napkins.

Friday, July 1.—Threatening sky, but calm sea; 320 miles. Rehearsal from 10 to 11, and in spite of some trifling opposition also from 3 to 4 P. M. Van der Stucken has his men in hand most wonderfully, not only musically, but also morally, and he carries his point every time.

Saturday, July 2.—Cloudy, but calm; 315 miles. Usual

rehearsal from 10 to 11. Friday night tenor Diffany from Newark, N. J., fell asleep on deck and was awakened by ghosts which could not be laid until the said very frightened singer had, under spooky escort, repaired to his cabin and turned over to the bogy men a big bottle of whiskey which they knew to be closeted in his trunk.

Saturday evening the customary concert for the benefit of the German Society for the Rescue of Shipwrecked. The program and performance was in every way above what is usually heard on such occasions. Here it is:

"Sänger Motto".....	By the Arion Society.
"Poetic Prologue".....	Written and spoken by Richard Weinacht.
"Arion's Greeting to Wieland".....	Poem by Wilhelm Salzmann
Sung to a folk's tune by all present.	
Short lecture on "Water and its Effect on the Stomach" (very funny).....	By Rockar, the 128th street music publisher
Larghetto, for violin.....	Nardini
"Spanish Dance," for violin.....	Sarasate
Miss Maud Powell.	
"Ich liebe Dich".....	Grieg
Oscar Saenger.	
"The Mosquito," humorous poem.....	Weinacht
Read by the author.	
"Elevation".....	For piano.....Floersheim
"Moment Musical".....	Played by the composer.
"Guter Rath".....	M. Ama
Sung to a folk's tune by all present.	
"Torcedor," song from "Carmen".....	Bizet
F. Gillette.	
"Rundgesang".....	Van der Stucken
H. Hovemann.	
"Ernestine Oyster Patté," a negro imitation in costume, by Emil Ams.	
"Wundersage".....	Spiller
H. Kessler.	
"Rheingold".....	Kaempfert
"Ecce quam bonum".....	Both sung by the general chorus.

The collection taken up during the progress of the concert amounted to a clear 600 marks, which were turned over to the above named worthy organization.

Sunday, July 3.—Calm sea and clear sky; 329 miles. Usual rehearsal, very interesting, all sing well. Monday, the glorious Fourth of July; most auspicious day; finest weather so far. Everybody in happy spirits. Rehearsal to Van der Stucken's hard won satisfaction.

At 2 o'clock, after lunch, parade on deck and short celebration in the saloon, which opens with the singing of the "Star Spangled Banner" by the general chorus. Mr. Weinacht introduces, in a few well chosen words, the speaker of the occasion, Mr. Carl Ahrendt, of the Baltimore "Correspondent," who does himself proud in a highly enthusiastic and patriotic oration in German, in which the Germans in general and the Arion in special are, of course, not forgotten. It is followed by Kaempfert's "Birthday" and "Columbia, the Gem of the Ocean," both sung by the general chorus and cheered most vociferously.

Finally, I cannot refrain from translating from Mr. Ahrendt's speech the following interesting opening sentences:

A singers' journey from the picturesque Hudson to the vine clad and legend surrounded Rhine! What an elevating thought! A host of German-American singers undertake an ocean voyage in order to show how they have fostered, transplanted and brought to honor in their adopted country the dear gift they brought from the land where their cradle stood—the German *Lied*! Truly an undertaking which is well adapted to fill the heart of every German with pride, to make him lift up higher his head and to quicken his pulse, provided he have indeed Teutonic-Cherusan blood in his veins. The eyes of all Germans in the United States are upon you, gentlemen, and I prognosticate for you that this trip of the Arion will be engraved with golden letters in the history of German-American progress. It will prove to be an epoch making tournee, which will reward you with the laurel wreaths of renown, not only for your vocal efforts, but for the high deserts which you thereby win for the furtherance of German social life and the esteem of the German element in the United States.

When the ancient Greeks left their home in order to found a new one in distant lands they took with them their penates, to insure them health and prosperity. The German takes along his music, his song, his good humor; they are his household gods. His *Lied* is his talisman, which opens for him the heart of the stranger. Music and song are potent factors of progress; they help us to tear down the prejudices of short-sighted know-nothings, and men like your highly gifted conductor, Mr. Frank Van der Stucken, masters of their art, are true missionaries in this noble cause and whose merits cannot be valued too highly.

Beautiful, isn't it?

July 5.—Date of this letter. Everybody in joyful anticipation of the near at hand landing. Rehearsal very satisfactory. The boys sing like angels.

Among the professional members of the Arion aboard are:

W. H. Rieger, tenor.
Ed. X. Roelker, tenor.
Oscar Saenger, baritone.
Fred. Gillette, baritone.
Herman Hovemann, second bass.
Frank G. Dossert, organist and second bass.
Henry Greiner, from Rochester, assistant conductor.
Leopold Winkler, would-be pianist, but in this instance first bass.
Hugo Grünwald, would-be pianist and composer.
Otto A. Graff, first bass and accompanist.
Karl Schaefer, second tenor and accompanist.
The "splendid men of the splendid music trade" are also plentifully represented:
Mr. and Mrs. R. M. Bent, piano manufacturers.
Mr. and Mrs. Wm. Mylius, piano dealer.

Mr. F. A. Rockar, music publisher.
Mr. A. E. Werner, piano manufacturer.
Mr. and Mrs. Ernest Urchs.

The latter gentleman, of Steinway & Sons, armed with the detective camera, the irrepressible, takes snap shots at everybody unawares, with a particular view, however, to the beautiful; for instance, Miss Maud Powell, taken with and without fiddle.

To-morrow the North Sea and Thursday morning Hamburg.

Now for a big reception!

O. F.

Franz Vetta.

A PRIVATE dispatch received in Washington last Saturday stated that Mr. Franz Vetta, the well-known singer, had died of consumption at Riverside, California. He had been in ill health for some time and removed to the West with the hope that the air there would do him good. Mr. Vetta was very well known in the musical world and was for some time a member of Miss Emma Juch's Opera Company, singing principal parts.

Mr. Vetta, who was born in Camden, N. J., 1862, possessed an excellent bass voice and in the rôle of "Mephisto" did some striking work. His correct name was Wetter, and he sang for some years in Philadelphia and was a member of the late American Opera Company. Mr. Vetta married the talented and comely contralto, Lizzie MacNicholl, of Washington, D. C., who was with him at the time of his death. Personally Mr. Vetta was a great favorite, his manly unaffected manner and generous disposition endearing him to his friends, whose name was legion, all over the country. Mr. Vetta was at one time a pupil of Frank de Rialp.

A Tribute to G. W. Morgan.

MORRISVILLE, Vt., July 14, 1892.

Editors Musical Courier:

IT was a shock to me to find an obituary notice of George W. Morgan in the "Tribune" of the 12th inst. No one who has had an opportunity of knowing Mr. Morgan could doubt his great ability, and there are many organists in this country who can thank him for their first ideas of legitimate organ music and playing. Dudley Buck told the writer that it was Mr. Morgan's playing the "Bach Fugues" in Hartford in the early fifties that turned his thoughts organward.

During Mr. Morgan's long incumbency at the organ of the Brooklyn Tabernacle and the many series of organ recitals at which much of the best organ music, classic and modern, was performed in a masterly manner by him, many of the organists of our day, the writer among the number, were attracted to the performances and a wonderful influence for good went out from this man's work that is incalculable. He was the doyen of organists by right of excellence in technic and combination effects, and many an organist in our land will think kindly of the genial face that is gone and bless him for the good that he has done and for the influence in music which went out from him, which served as a spark to fire their ambition to do good, honest, legitimate organ playing like the master, George W. Morgan.

Yours sincerely,

JOHN HYATT BREWER.

A Worthy Idea.—The German Government has appointed a commission, composed of notable native musicians, to select and edit for publication "Monuments of German Musical Art." Messrs. Breitkopf & Härtel are to be the publishers of this series of interesting works, the first of which, "The New Tablature," for the organ, by Scheidt, is ready for issue.

IMAGINE

a man or woman who cannot tell one note from another sitting down and playing a Beethoven symphony with all its beautiful changes of tempo and harmony.

It seems incredible, but that it can be done is an absolute fact, and not only can this person play a symphony, but operatic selections, overtures—in fact anything, from the most simple ballad to the most classical compositions.

The AEOLIAN, with its simple manipulation, enables one to accomplish these wonders with a week's practice. It is on exhibition daily at our warerooms, and you are cordially invited to call and hear it.

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HOME NEWS.

Most of Them Will Return.—The steamship City of New York took a variety of musicians over the big pond, but most of them will, no doubt, return to these protected shores. Besides Prof. E. M. Bowman and wife, Mr. and Mrs. Georg Henschel and Miss Agnes Huntingdon were on board, and so was Mr. C. A. Ellis, of Boston Music Hall fame.

Mr. Blakeley's Mission.—Mr. David Blakeley arrived in Liverpool last week, and it is generally supposed that he is bent on re-engaging Edward Strauss and his orchestra for the world's fair year.

Miss Letson's Vacation.—Miss Letson, the talented young accompanist to Mrs. Ogden Crane, will spend her vacation at Long Branch, N. J.

Prizes for Compositions.—In order to stimulate American composition the "Ladies' Home Journal" has just made public an attractive series of liberal prizes for the best original musical composition by composers resident in the United States and Canada. The prizes call for a waltz, a piano composition, a pleasing ballad and a popular song, an anthem and the four best hymn tunes. The composition is open until November 1 next. The opportunity has an additional attractiveness since the prize compositions will form part of a series for which Strauss is writing an original waltz and Charles Gounod and Sir Arthur Sullivan each an original song.

Another.—Whiteland, Ind., July 12.—Whiteland has a musical prodigy in Miss Lena Maiden, twelve years of age. Last month Miss Maiden was graduated from the school at Oldenburg, Ky., and at commencement was awarded first premium for piano and vocal music, scientific studies, industry and needlework, as well as first honors on the harp.

Asger Hamerik Finds a Good Pianist.—Mr. Asger Hamerik writes to the Baltimore "Sun" from Copenhagen as follows: "When you receive this I shall be traveling again, and thought therefore before I start to send you some important news. You know the trustees sent me over to engage a new piano professor for the Peabody. Well, the Hamburg boat brought me over in her own good time, and I landed safely on June 5. I at once commenced to search. Think of the immense field I had. Without rest I proceeded, hearing lots of piano players, such a lot; most of them good and perhaps, let me say, dry in their renditions. More came, more I heard, and my ears were fairly ringing with Chopin and the fireworks of Liszt. Now, in order to suit us the candidate must be an artist and a man of good personal qualities as well. In most cases the latter was lacking. Then there were wife and children in the way, then no knowledge of English, then again preposterous demands. I was actually despairing. After three weeks' labor I accidentally heard a young man play—and play well. He had just arrived from Vienna, where he had gone to pay a professional visit to his teacher, Leschetitzky. I struck up an acquaintance, and before four days had passed I managed to have him engaged. His name is Emanuel Wad, of Danish parentage, and the son of a prominent minister. As to his ability Baltimore will have abundant opportunity to judge. As to his appearance, he is quite tall, blue eyed and blonde, good looking, that is in my judgment, and about thirty years of age. He speaks English, as most foreigners do, brokenly, of course. He is altogether an attractive and refined gentleman and is unmarried. He will probably teach exclusively at the Peabody and give several piano recitals the coming winter. Now my troubles are well over, and I can rest. But no, I have to prepare for a performance here of my 'Symphonie Majestueuse.' This well over I shall go traveling for my health. I never speak or hear any English, and were it not for the few books I brought with me I should forget it, I am sure."

They Possess Absolute Pitch.—Engineers judge of the condition of their machinery by the tone it gives out while running. Every engine, whether stationary or locomotive, has a particular tone of its own. The engineer becomes accustomed to that, and any departure from it at once excites a suspicion that all is not right. The engineer may not know what is the matter, he may have no ear for music, but the change in the tone of his machine will be instantly perceptible, will be instantly recognized, and will start him on an immediate investigation.

Hopper for Home.—De Wolf Hopper will sail for home from Liverpool to-day on the City of Paris, after making a trip up the Rhine.

N. Y. S. S. Quartet.—The New York Symphony String Quartet, comprising Adolph Brodsky, first violin and director; Anton Hekking, 'cellist; Jan Koert, second violin, and Mr. Ottokar Novacek, viola, will give a series of six chamber music concerts at Chamber Music Hall, Music Hall Building, on Sunday afternoons during the season of 1892-3. The concerts will be given at intervals of a month between each, and the quartet will be assisted by eminent soloists at each concert. The quartet was organized last winter by Mr. Damrosch for the purpose of reviving an interest for chamber music in New York city. The result was so grati-

fying as to encourage the quartet to extend their field of music labor beyond the environs of the metropolis, and arrangement are now being made to give chamber music concerts in the larger cities near New York during the coming season.

Re-engaged.—Mr. Adolph Brodsky and Mr. Jules Conus have been re-engaged as first and second concert masters of the Symphony Orchestra. Mr. Anton Hekking will continue as first 'cellist, and in all other respects the personnel of the orchestra remains the same with few exceptions. The first violins have been further strengthened by the acquisition of Mr. John Marquardt, formerly solo violinist of the Philharmonic Club. Mr. Jan Koert will retain his position as solo viola. The engagement of Mr. Ottokar Novacek, the well known viola player, formerly pupil and associate of Mr. Brodsky in Leipsic, is another of this season's valuable additions to the orchestra.

Visiting New York.—Mr. J. M. Chance, the well-known piano teacher of Sedalia, Mo., is paying New York a brief visit.

On the Aller.—Miss Adele Lewing, the talented young pianist who made such an impression by her piano playing at the Cleveland M. T. N. A. meeting, sailed yesterday on the Aller for Bremen. Miss Lewing will return about the middle of October.

Smith Not on the Program Committee.—Mr. Wilson G. Smith, of Cleveland, is not an alternate on the M. T. N. A. program committee for 1894, as was erroneously stated in the last issue of THE MUSICAL COURIER, but is an alternate on the examining committee of American compositions.

J. de Zielinski.—J. de Zielinski, of Buffalo, the well-known pianist and exponent of the most modern compositions, is also an enthusiastic yachtsman. He will spend most of the summer on board of the Louise, a trim and fast sailing English cutter, flying the burgee of the B. Y. C.

The Mozart Symphony Club.—For the season of 1892-3 engagements are rapidly coming to the Mozart Symphony Club, which starts out on October 10 to this year, beginning at Philadelphia. Most of the large cities will be visited twice by the club. It continues to remain under the management of Stoelzer & Block.

Song on Eagle Rock.—Orange, July 17.—The Young Maennerchor of Philadelphia, one of the strongest and best drilled of the German singing societies of the country, was to-day the guest of the Orange Maennerchor at Eagle Rock. The Young Maennerchor has been on its annual excursion, which began last Thursday. It has visited New York, Boston and Newport, and it closed its outing by a visit to Eagle Rock to-day. This afternoon the Arion Society, of Newark, joined the two societies, and the afternoon was spent in singing. Fully 5,000 persons visited the rock during the day.

To Present Spanish Opera.—Arrangements were made yesterday for the appearance of the Royal Spanish Comic Opera Company at the Broadway Theatre in January. The organization consists of ninety-five people and has been appearing in Havana for six years. It is under the management of Mr. Eugene Schutz and will remain here for six weeks.

WANTED.—A competent organist and choir master to take charge of Christ Church (Episcopal) choir, Louisville, Ky. A liberal salary paid. A most excellent opening for a first-class musician who desires to teach piano, organ and voice culture. Address Music Committee, Christ Church, Louisville, Ky.

VOCAL TEACHER WANTED.—In September next by an important school of music in Canada. Must be a specialist of high repute, experience, best testimonials as to proficiency and character. Must speak English fluently. A certain sum guaranteed to the right man. Address W. X. Y. Z., care MUSICAL COURIER, 19 Union square, New York.

TEACHERS WANTED.—Music School just opened, 11 miles from New York city, wishes to procure a portion of the services of a male vocal teacher; also a violin teacher. Address, giving reference, experience, terms, &c., "Music School," Hackensack, N. J.

NEW YORK COLLEGE OF MUSIC,

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Mme. FURCH-MADI, Principal of Vocal Department.

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NOTICE.—The New York College of Music will remain open during the entire summer.

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FOREIGN NOTES.

"Werther" in Paris.—Massenet's "Werther," which was produced for the first time in Vienna, will be given for the first time in Paris next October at the Opéra Comique.

D'Albert's "Der Rubin."—D'Albert is putting the finishing touches to his opera "Der Rubin" ("The Ruby"), the text of which he wrote.

Berlin Philharmonic Concerts.—The first Berlin Philharmonic this coming season will be conducted by Hans Richter, the second by Moriz Moszkowski, the third by Joseph Joachim. These concerts take place before Christmas; all the concerts afterward are to be conducted by Hans von Bülow.

A Musical Curio.—There has been recently discovered in the library of a St. Petersburg lady an autographic piano arrangement of Weber's "Der Freischütz," which has been produced genuine by Philip Boek, of Bate & Boek, and other judges in Berlin to whom it was submitted.

A Queenly Gift.—Not many weeks ago Queen Margherita of Italy summoned the young Italian songstress Miss Palloni to sing for her at the royal palace, and now, on the eve of Her Majesty's departure for a summer outing at Naples, she has presented the débutante with a fine pendant of Etruscan gold, surmounted with the royal crown, under which is an oval of blue enamel bearing the Queen's own initial, "M," in diamonds. Accompanying the pendant there was a beautiful little Venetian chain and the kindest of messages, in which she bade the young singer perseverance, for she should desire her assistance at the court concerts of the coming season.

Mascagni at Work.—Mascagni is writing a hymn to be sung early in August at Leghorn on the occasion of the unveiling of the statue of Victor Emmanuel.

"The Ocean."—Lately at Brussels a new symphonic sketch, "The Ocean," by the young composer Paul Gilson, was received with a storm of applause.

A Massenet Concert.—Recently at Armentières a concert was given in honor of the presence of Massenet, who conducted his Hungarian march, "Szabady," amid great applause. The remainder of the program, which Mascagni conducted, consisted of the ballet music from "Le Roi de Lahore," the Sevillian entractes from "Don César," and two fantasies from "Le Cid" and "Esclarmonde."

Faccio's Bust.—A committee has been formed at Milan, including Arrigo Boito, Cambiasi, Giulio Ricordi and Count Enrico Dandolo, with the object of inviting subscriptions for the purpose of placing a bust of the late gifted composer and orchestral conductor, Franco Faccio, in the foyer of the Teatro de la Scala.

One for Milan.—An international dramatic and musical exhibition, similar to that now taking place at Vienna, is being planned at Milan, preliminary steps having already been taken with a view to its realization either next year or the year following.

Vieuxtemps' Fiddles.—The entire collection of violins and bows belonging to Vieuxtemps has been purchased by the Duke of Campo-Medina for the sum of 50,000 frs. The duke owns one of the finest collections of instruments in existence.

"Les Rantzau."—The first representation of Mascagni's opera, "Les Rantzau," will take place on November 10 next at the Theatre of La Pergola in Florence.

He is Engaging the Earth.—Mr. Hammerstein, of New York, whom I met yesterday, assures me he has engaged Behrens, the Wagnerian; Casso Lely, the London tenor, besides Lillian Rathbone, Januschowsky and the Misses Breck and Beaumont, soprano, for his New York English opera season. He also says he has completed arrangements for the production of Moszkowski's "Boabdil," and Benedict's "Lily of Killarney." Goring Thomas' "Esmeralda," the recent Paris success, may be added to the list. It is not impossible that Moszkowski may direct the first performance of his own opera.—"Herald" Cable.

A New Name.—A young dramatic composer of undoubtedly considerable talent has recently come to the fore in Italy, and is looked upon as a serious rival of Mascagni in Italian musical circles. We refer to Ricardo Leoncavallo, whose one act opera, "I Pagliacci," brought out some time since by Mr. Sonzogno at the Theatre Dal Verme in Milan, is attracting unusual attention among Italian connoisseurs and great things are expected from the composer, who is as yet but twenty-three years of age. He is a young artist of considerable ambition, pupil of Lauro Rossi, and is said to be at present engaged upon a gigantic trilogy, which is to form a kind of apotheosis of the Italian Renaissance. Mr. Leoncavallo, unlike some of his Italian confrères, has gained artistic experience in visits to Germany, France and to this country, and it may be hoped that the distinguished future predicted for him by his friends will be speedily realized.

London News.—The illness of Jean de Reszké has upset the remainder of the opera season and prevents the

production of "Otello." Physicians have made a thorough examination of his chest, but they found no evidence of lung disease beyond a slight catarrh in the upper air passage, which they say was brought about through his neglect to take a rest after his trying American tour. He has gone to Montedore to recoup his health and will not sing in Europe again before he returns to America.

Mr. de Reszké has taken numerous valuable prizes on the Russian turf this season. Horses bred in his stables competed in many races and one of them is the largest winner of stakes in Russia.

Sir Arthur Sullivan, who was making very satisfactory progress toward recovery from his attack of sickness, had a slight relapse during the week. He has recovered, however, and has resumed the work of completing the opera which is to be produced at the Savoy Theatre.

The Goring Thomas memorial concert on Wednesday last, the proceeds of which are to be devoted to forming a Goring Thomas scholarship at the Royal Academy of Music, netted nearly £1,000. Miss Emma Eames, Mrs. Nordica and a large number of those most eminent in the operatic profession gave their services.

A Barrel Organ Concert.—It is generally considered that the barrel organ is wanting in that capacity for expression which belongs to musical instruments played entirely by human mechanism. This, however, is not the opinion of the promoters of a grand barrel organ competition which has just taken place in the Rue de la Chapelle, at the northern extremity of Paris. Prizes were expressly offered to the performers who put the greatest amount of "expression" into their performances, and this was not all, for there were also other competitions by which the professional skill of the organ grinder was to be tested. There was a race, for instance, from one end of the Rue de la Chapelle to the other, and the palm was to be given to the instrumentalist who, while never ceasing to turn his handle, succeeded in producing what was considered by the judges to be the most melodious effect. The whole wound up with a grand trial of endurance—not only, it is to be presumed, for the competitors, but for the inhabitants of the neighborhood, a prize being awarded to the man who continued grinding out his tunes the longest. Some few fine contrivances with trumpets and waltzing figures were exhibited, but these practically did not compete, the real contest being between the ordinary instruments carried by means of a strap round the shoulders of the musician. An eye witness describes the scene when the trial of endurance began. The dogs howled, the children set up a yell of delight. Who was the winner of the coveted prize does not, however, appear, for the eye witness after all was but mortal, and after enduring the pandemonium for a few minutes he fled.

A Nice Free Country.—A police court in Nuremberg has sentenced Concert Master Wolfheim, of Königsberg, present leader of the orchestra at the baths of Kissingen, to two and a half months' imprisonment in a fortress for having spoken insultingly in the public gardens of Emperor William. He said that the Emperor was a flour sack, which is the German slang expression for the American term "stuff." In court Wolfheim acknowledged his guilt, but said that he had taken morphine to relieve his nerves of the strain of an exhausting rehearsal.

"Falstaff" in Milan.—Verdi, the great Italian composer, is at present in Milan and has closed with La Scala management for the first production of his latest opera, "Falstaff," this coming season.

Naturalistic Opera.—Gustav Charpentier, a young French composer, whose dramatic symphony "Vie du Poète" has recently been performed at the Grand Opéra in Paris, has just finished a so-called "naturalistic opera" entitled "Louise," to which he has written both the libretto and the music. It is stated that "Louise" will be performed during the coming season at the Opéra Comique, Paris.

Pachmann.—Pachmann has resolved to postpone his reappearance in London until October.

Paris Next Season.—The following novelties and quasi novelties will be performed at the Grand Opéra in Paris during the next season: "Samson et Dalila," by Saint-Saëns; "Herodiade," by Massenet; "Maladetta," by Gailhard; "Deidamie," by Henri Marechal, and Wagner's "Meistersingers."

The following three operas will be given at the Opéra Comique: "La Cassia," by Delibes; "Werther," by Massenet, and "Much Ado About Nothing," by Salvayre.

Paladilhe.—Paladilhe, the composer, has been elected a member of the French Académie des Beaux Arts.

Discontinued.—The French journal "L'Art Musical" is to be discontinued in consequence of the death of its proprietor, Mr. A. Leduc.

Another Prodigy.—Kostja Dumtschiff is the name of a Russian boy violinist, only eleven years of age, who has recently given concerts in Moscow, St. Petersburg, also in Finland and Stockholm, and where he has astonished connoisseurs by his cantabile and finished execution. The little virtuoso, who is a Cossack by birth, is a handsome boy, with large black eyes. At present he has returned to St.

Petersburg, in order to resume his studies under his master, Leopold Auer, but he is expected in the autumn to play in Paris or elsewhere.

Sarasate.—Sarasate proposes to return to England in September for a lengthy provincial tour, and to give four concerts in London.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
187 TREMONT STREET, JULY 16, 1892.

MR. FRITZ GIESE is soon to receive from his father, Joseph Giese, universally known as one of the greatest 'cellists living, an extensive and valuable collection of stringed instruments. Included in the collection will be the old Amati viola upon which Fritz as a child took his first lessons; also two 'cellos, one a Stradivarius and the other a Villiaume. Mr. Fritz Giese himself possesses a number of old and valuable instruments, and upon the receipt of his father's set will then own one of the rarest collections in this country.

Miss Gertrude Edmonds, now at her summer home in Hingham, has so far recovered from her recent very serious illness that an hour out of doors has been permitted her daily.

This will be very pleasant news to Miss Edmonds' many admirers. In reference to Miss Edmonds' singing Mr. Georg Henschel once said: "All things considered, I think her the most artistic contralto in America."

Mrs. D'Angelis, the well-known vocal teacher, will spend the remainder of the summer abroad.

Mr. Geo. W. Chadwick is busy upon his ode for the world's fair at his summer place in Hingham.

Mr. Charles A. Ellis, manager of the Boston Symphony Orchestra, sailed for England last Wednesday in company with Mr. and Mrs. Henschel. He will remain abroad about two months, spending a greater part of the time in the larger French and German cities.

Organ Loft Whisperings.

SALARIES OF MINISTERS AND CHOIRMASTERS.

For what is worth in anything
But so much money as 'twill bring?

THERE is no doubt that the relative salaries of New York priest and choirmaster are altogether too far apart, the former receiving usually 75 or 80 per cent. of the sum total, or as 4 or 5 to 1.

Many clergymen doubtless unite with unique talent a unique scholarship; but, again, there are many unique neither in talents nor scholarships who are paid enormously by a congregation who will not be outdone by neighboring congregations. Ministerial values are made a sort of a fad, and the pet in the pulpit reaps the reward of the fashionable contest.

This is no more politic than it is just. The musical end of the temple is coming to be of quite as much importance as the pulpit end and forms now a much larger part of the churchly attractiveness than is believed. The education, general and specific, of the successful choirmaster must be as good as that of the pastor, barring, perhaps, the Greek, Hebrew and Latin, which is of little or no value to the latter. His education is based upon unique and specific gift, and must be supplemented by continuous and up to date personal study, and he must have besides the gift of popularity in administering his art both to choir and people and, as has been shown in the COURIER for the past three months, he must work like a day laborer uninterruptedly and unceasingly as music teacher, preacher, artist, tailor, librarian, musician, nursery maid, monk and schoolmaster, a demand for mixed endowment of head, heart and hand of which the leader of the flock knows nothing.

With the advent of our choir boy training school, let us have a more just adjustment of ecclesiastical salaries.

In Albany resides a minister who insists that his salary shall equal that of his choirmaster and no more. There is a man of God and men for you.

Beyond doubt there is much verbal exaggeration in regard to the salaries of our ministers and spiritual teachers and those of the choirmasters are equally difficult to swear to. The following table, perhaps, indicates a fair general average of the existing condition of things:

Minister.	Choirmaster.	Singer.			
		Sop.	Ten.	Alt.	Bass.
\$10,000 to \$15,000	\$1,300 to \$3,000	\$800	\$1,300	\$900	\$1,000
7,500 to 10,000	800 to 1,300	600	1,000	500	800
5,000 to 7,500	600 to 1,000	500	800	400	600
3,000 to 5,000	500 to 600	500	600	400	500
2,000 to 3,000	300 to 500	300	500	300	300

* Boy choir man receives more, probably \$1,300 or \$1,800.

In a certain church here the entire musical appropriation is but \$3,600, while the clergy get between \$7,000 and \$8,000, rector and assistant. Probably the largest salary paid to a clergyman in the city is that of Dr. Morgan Dix,

of Trinity, which is \$20,000. The organist and choir-master is said to have \$3,500 a year and the assistant organist \$1,200.

The highest paid organist—said to be—is George Wm. Warren, of St. Thomas, who for many years has had \$4,500. There are several boy choir men receiving \$2,500 a year. The average Episcopal church employs a rector and two curates who get \$1,000 a year each for exceedingly perfunctory work.

Dr. Talmage, generally said to have \$20,000 or \$25,000 a year, has \$12,000 with an increase to \$20,000 from lectures and sale of sermons. Dr. Taylor, of the Brooklyn Tabernacle, gets \$16,000; Dr. John Hall protested earnestly against his recent increase to \$15,000 from \$10,000, with the addition of a charming manse valued at \$75,000. Dr. Paxton has, I think, \$12,000, raised from \$8,000. Mr. Wilton Merrill Smith, on Fifty seventh street (Mrs. Cleveland's minister), was called at \$7,000 with all the "uniqueness" of inexperience even. It is doubtful if a "green hand" could arrive at such financial distinction in law, medicine, commerce, or indeed in any calling out of the pulpit. His neighbor, Dr. Lloyd, has \$6,000; Dr. McArthur has \$8,000, and earns every cent of it and the interest upon it. Dr. Bittling, of the Mount Morris Baptist Church, which has the largest Protestant congregation in the city, openly and boldly says: "They can pay it and they've got to; it's for their good to pay."

Dr. Burford, the Confederate colonel preacher, gave up \$6,000 to go back to Old Virginia, sir. Dr. Lubeck, of Zion and St. Timothy, gets probably \$6,000. This lucky or thrifty church is sailing to heaven on the interest of \$130,000 "out," over and above all indebtedness. It has a very fine surplised choir, by the way, of forty men and boys, nearly all of whom are at present with their organist, Mr. Douglas, off on their vacation. Indeed they will travel far before they meet as cool and inviting a retreat as that furnished by their pretty rafted church with its altar like a white ice palace, its olive colored cushions, light woods, big doors, and gentle breezes, sifting in and out through low darkened windows.

Dr. Henry M. Saunders receives \$8,000. Each of the pastors of the marble Collegiate (Dutch Reformed) dispensation receives \$8,000—insured from real estate at that.

From all of which choirmasters who do not like to see their values in print may draw comparisons and the corners of their mouths next time they "face the music." For the amount of brains, culture and labor furnished the choir-master is the poorest paid professional extant!

Among our very musical ministers are Dr. Faunce, of the Fifth Avenue Baptist Church; Dr. Henry M. Saunders, who has published a musical book; Dr. Judson, of the Judson Memorial Church, and the pastor of the Madison Avenue Baptist Church. Bishop Potter professes to have nothing whatever to do with the church singing, and to know nothing about his choir boys or their need of a training school. (I suppose the poor man does have enough to attend to besides.) The intention is to have some sort of a school connected with the "Big Cathedral" St. John, when that is finished, which his coadjutors nod wisely "will be in the day of doomsday at the rate it is going and the size of it." It will be at One Hundred and Tenth street and Columbus (Ninth) avenue when it does come—a good name in connection with the discovery of the first school.

FANNIE EDGAR THOMAS.

Paris Musical Items.

PARIS, June 26, 1892.

THIS will be my last letter from here for THE MUSICAL COURIER, as I leave Paris to-night for New York on the Dania (Hamburg Line), via Havre. As the time nears for my departure I find it very hard to leave this delightful city and shall greatly miss the pleasant friends and all the artistic privileges which we have enjoyed so much the past winter. Since the Grand Prix society has thinned out greatly and most of the principal theatres have closed their doors. At the Opéra Comique, which closes this week, the finale of the season has been marked by the great success of "Les Troyens," a grand opera by Hector Berlioz, and also by the successful debut of Miss Delna in the title rôle. The young lady has a most remarkable voice and very strong dramatic talents. She is of very humble origin, her grandfather being the proprietor of a small wine shop in the environs of Paris. Miss Delna has sprang suddenly into favor with the public and has become the talk of the town.

At the Grand Opéra, "Salambo" is being played three times a week, the heroine being sung by Rosa Caron alternately with Miss Bosman. Delibes' charming ballet "Sylvia" has been also revived at this house, the ballet being led by the Misses Mauri, Subra and Hirsch. The delightful music so familiar to New Yorkers sounds as graceful and fascinating as ever, and is a great favorite with Parisian audiences.

A novel entertainment is being given on the first étage of the Eiffel Tower, a small theatre having been constructed seating about 400 people. The entertainment consists of a musical comedy entitled "Paris en l'Air," the artists assisting being among the most clever in the city, and the

seating capacity of the little auditorium is being tested to its utmost capacity every evening. The two operettas, "Toto" and "Twenty-eight Days of Clairette," at the Menus Plaisirs and Folies Dramatiques, are still running to large audiences.

New Yorkers will be glad to hear of the engagement of Mrs. Calve for the next operatic season at the Metropolitan Opera House in November. This charming artist has made the success in London among the crowd of prima donnas who form the corps de the Covent Garden company, and all who have heard her magnificent performance in "L'Amico Fritz" and "Cavalleria Rusticana" will know the treat which we shall have in America at her appearance there next season. She was released from her Parisian engagement on the condition of her singing there during October and April next. She is to sing "Carmen" and create the title rôle in Massenet's "Werther."

Mrs. Marchesi gave her final concert at the Salle Erard on Saturday afternoon last. The successes were made by "American girls," as usual, Miss Susanne Adams, from Cambridge, Mass., making a most pronounced success in the aria from "Traviata." The young lady has talents of the highest order, trills, roulades, &c., being executed with the utmost facility. Miss Blanche Taylor, from New York city, who has so many friends there who will be interested in her successes, had four recalls and several beautiful floral tributes after her aria, "Bell Raggio," from "Semiramis." The young lady has greatly benefited by her studies with Mrs. Marchesi, her voice having gained both in volume and in facility.

Miss Josephine Reilly, a Philadelphia girl who is studying for grand opera, made a furore after her aria, "Casta Diva," from "Norma." Miss Ida Scaile, also from New York, will make her mark in opera. She rendered the aria from Massenet's "Cid." Misses Auld and Boeckler, two young girls, were also very successful, both having lovely voices. Among the others calling for notice were the Misses Rowe, Pattison, Mearns, Mohl, and Helda and Delia, Saville and Girard; each and every one showed the excellence of their training, their repose and ease on the stage being particularly noticeable, which is greatly due to "the class system" which Marchesi uses, the pupils being obliged to sing before from ten to twenty pupils at their lessons. Everyone at the concert remarked at the unusual facility in all the pupils in their execution, which seems to be Marchesi's strong point. She has the most marvelous gift in arranging fioriture for the different operatic arias, never giving two alike. Madam has a very powerful aid in the assistance of Messrs. Panzani and Mangi as accompanists, they being a host in themselves.

Marchesi remained behind the stage during the concert, encouraging the young singers before their entrance. A large American contingent were in the audience. Among others I noticed were Lagrange, Miss Elsa Cushing, Miss French, Mrs. Moreau, Mrs. Rolla, Minna Cleary, Miss Horwitz, Mr. Will Keith, Alfred Rosemund, Mrs. Lucy H. Hooper, Mrs. Frank Leslie Wild, Mr. A. A. Anderson, Mr. Haynie, Mr. Victor Harris, Mr. Purden Robinson, Pierre Delasco, Mrs. Wyman, Mrs. Brator Pratt, Frank Holman, Dr. Thurber and wife, Mr. Ed. Noyes.

I have taken a little run over to London the past week and heard some good music, enjoyed a magnificent rendition of "Siegfried," with Rosa Sucher, Sophie Traubman, Mrs. Heinke and Messrs. Alvary, Grengg, Lieban in the cast. The house was packed, the performance simply perfect. Mrs. Sucher went over to London from Berlin for a few performances only, in place of Mrs. Klafsky, whose husband died very suddenly just before her departure for London. At the close of the opera all the artists were recalled over and over again, and grand German opera is firmly established for the future in London. I attended an "at home" at Mrs. Belle Cole's cosy home in Montpellier Gardens, heard some fine singing from Messrs. Copland, Norman, Salmond. Mrs. Cole sang several numbers, to the delight of her friends present. Mrs. Blanche Stone Barton is very busy, and leaves soon for the Wagner Festival concerts at Nottingham with Edward Lloyd and other prominent artists.

Miss Louise Natali is hard at work studying operatic and oratorio repertoire with Randegger. Mr. Holman Black also is in London. He recently sang the part of "Elijah" at half a day's notice very successfully at Westminster Church. He has had many engagements during the season, and is as popular in London as he is in Paris. Mr. Francis Walker gave a concert at the Portman Rooms, assisted by Medora Hensen, Waddington Cooke and others. Mr. Pierre Delasco, basso, late of the Minnie Hauk Opera Company and Metropolitan Opera House, where he made very successful appearances at the last season in New York, is spending the summer in Paris. He joins the Musin Concert Company in New York early in October, where he is engaged as primo basso.

WILL TAYLOR.

Thomas' Health.—The health of Ambrose Thomas has much improved, and the venerable head of the Paris Conservatoire is again occupied with his public duties.

MR. ARTHUR BERESFORD,

BASSO—Concert and Oratorio,
16 Ashburton Place, Boston.

Correspondence.

Philadelphia Correspondence.

PHILADELPHIA, July 1, 1892.

"ERNANI" was successfully revived by Mr. Hinrich's Opera Company on Monday evening last with the following cast:

Elvira..... Marie Van Cauteren
Silva..... W. H. Clarke
King Carlos V..... Del Puente
Ernani..... Payne Clarke
Del Puente's "Carlos V." is one of his very best impersonations, and while perhaps a trifle less convincing than of yore the veteran baritone proved himself to be still entitled to a prominent position in the first ranks of artists.

The remainder of the cast, though hardly up to the standard of Del Puente's "Carlos," lent efficient aid to what proved to be a smooth and even performance. The work of orchestra and chorus was very good especially in the ensembles.

"Lucia" on Tuesday evening was presented with Marie Van Cauteren in the title rôle and Guille as "Edgardo."

The most popular feature of the season's repertoire is likely to be the double bill of "L'Amico Fritz" and the "Cavalleria." On Wednesday evening a very large audience was present at the inauguration of this most pleasing innovation, and as the performance terminated shortly after 11 o'clock it was not of undue length and was seemingly much enjoyed.

Both operas had the usual cast, and Messrs. Foole and Kronold and Messrs. Guille and Del Puente repeated their successes in their respective parts.

Next week Halevy's "La Juive."

A. H.

PHILADELPHIA, July 8, 1892.

An effective rendition of "La Juive" was given by the new American Opera Company on Wednesday last. Halevy's opera has not been heard here in so many years that it seemed almost a novelty. The cast was as follows:

Rachel..... Selma Koert-Kronold
Elezar..... Albert Guille
Rudoxia..... Marie Van Cauteren
Leopold..... Payne Clarke
Cardinal Brohin..... Ludovico Viviani

Guille as "Elezar," was heard to better advantage than in any rôle he has assumed this season. He sang and acted with strength and vigor. Mrs. Kronold's "Rachel" was very satisfactory from a dramatic view point, but Marie Van Cauteren sang excellently as "Rudoxia." Payne Clarke as "Leopold" and Viviani as the "Cardinal" completed a very capable cast. The chorus and orchestra plainly exhibited a lack of rehearsal. The opera was mounted in excellent style, and will doubtless prove a popular part of the company's ever enlarging repertoire. For next week, Wagner's "Die Meistersinger," "La Juive," "Faust," "Cavalleria" and "L'Amico Fritz."

The Park Theatre Opera Bouffe Company closes its season on Saturday evening with "Erminie."

A. H.

Seattle Sounds.

SEATTLE, July 8, 1892.

THE new Hook & Hastings (Boston) organ recently placed in the Plymouth Congregational Church was formally opened on June 14 by Mr. George W. Morgan, of New York, assisted by Miss Maud Morgan, harpist; Mrs. Adela Lucy, soprano, of this city, and Mr. R. W. Lucy, accompanist. The church—a brick structure—has just been completed. The auditorium is constructed entirely without pillars, and proved to have perfect acoustic properties. It seats 1,000 persons and was completely filled. The organ has a fine quality of tone and a satisfactory amount of power for the size of the church. Mr. Morgan's playing was highly appreciated by the large audience. Miss Morgan showed the possibilities of that most graceful instrument, the harp, her playing of the charming Berceuse by Hasselmann being particularly artistic.

The organ has 1,400 pipes, three manuals, thirty-two stops, three combination pedals. Partial pneumatic action is blown by an electric motor, and cost \$8,500.

It contains the following registers:

GREAT ORGAN.			
Bourdon.....	feet. 16	Twelfth.....	feet. 3
Op. diapason.....	8	Fifteenth.....	2
Dop. Flöte.....	8	Trumpet.....	8
Octave.....	4	Mixture.....	ranks.

SWELL ORGAN.			
Op. diapason.....	feet. 8	Flauto traverso.....	feet. 4
Stopped diapason.....	8	Violin.....	4
Viola.....	8	Flautino.....	2
Oboe.....	8		

CHOIR ORGAN.			
Geigen prin.....	feet. 8	Flute d'amour.....	feet. 4
Melodia.....	8	Piccolo.....	2
Dulciana.....	8	Clarinet.....	8

PEDAL ORGAN.	
Op. diapason.....	feet. 16
Cello.....	8

The program of the concert was as follows:

Fugue and chorus ("Israel in Egypt")..... Händel
"He led them through the deep,
But the waters overwhelmed them."
Allegretto (from Sonata No. 4)..... Mendelssohn
Fantasie on themes from "Tannhäuser"..... Wagner-Morgan
Hymn of Nuns..... Wely
Fantasie on "America"..... Morgan
Mr. G. W. Morgan.
Harp—
"Autumn" ("Seasons")..... J. Thomas
"Danse des Sylphes"..... Godefroid
Berceuse..... Hasselmanns
Patrouille.....
Miss Morgan.
Aria ("Ernani")..... Verdi
"Lo! Here the gentle lark"..... Bishop
(Flute obligato by Mr. Ralph Arthur.)
Mrs. Lucy.
Harp and organ—
Romance..... Oberthur
Largo..... Händel
Mr. Morgan and Miss Morgan.

At the Seattle Opera House, June 30, Miss Mae Potvin gave a piano recital. Miss Potvin has been a pupil of Bendix and of Busoni. She played as usual in a highly finished style, her excellent technic showing to especial advantage in Liszt's "Campanella." She was ably assisted by two

of her pupils, Miss Kate McGraw and Miss Louise Hayden, and also by Mrs. M. S. Story and Miss Barager. The program:

Valie de Concert.....Wieniawski
Miss McGraw.

Moment Musicale.....Moszkowski
Staccatella.....Sternberg
Miss Hayden.

Aria, "Ernani".....Verdi
Miss Barager.

Barcarolle in G.....Rubinstein
Tremolo Etude.....Gottschalk
Nocturne, op. 16, No. 2.....Chopin
"La Campanella".....Liszt
Hungarian Fantasia.....Liszt
Miss Potvin.

Sogni.....Schira
"Brown Eyes".....Osgood
Mrs. Story.

"Danse Macabre" (two pianos).....Saint-Saens
Misses Hayden and McGraw.

At the sixteenth musicale of the Evening Musical Club, of Seattle, a program consisting chiefly of music for the flute was performed under the direction of Mr. Joseph Shippen, an enthusiastic amateur, who also gave a lecture on the history of the flute and its music.

While THE MUSICAL COURIER chronicles the close of the musical season in various parts of the country, yet here summer brings no diminution in the number of concerts.

The Ladies' Musical Club is preparing for a public concert this month. O. B. Pettis & Co., music dealers, will open their new music rooms about the middle of the month with a series of concerts.

Seattle being the headquarters of the First Regiment, N. G. W., boasts the finest military band in the State of Washington. Under Mr. T. Wagner, leader, they give concerts every Sunday afternoon at Madison Street Park, Lake Washington.

Langer & Leuben's Band also give concerts every Sunday at Leschi Park, Lake Washington.

Mr. E. D. Crandall, director of music and tenor at Plymouth Church, and professor of singing at the State University, has gone to spend the summer in musical study in New York.

Mr. H. S. Sharpe, organist and choirmaster at St. Mark's, has left for Chicago, where he will spend his vacation making arrangements for the introduction of a new blackboard which he has invented. The blackboard is especially arranged with movable wooden notes, rest, &c., so as to be an improvement in musical blackboard demonstration in the class room.

Mr. A. G. Salmon, pianist, after a few weeks spent resting in California, will move his residence from Tacoma to Seattle, where he will be a welcome and very valuable addition to musical life and art.

Cincinnati Music.

JULY 18, 1892.

THE Cincinnati Conservatory is one of the staunch and abiding champions of musical art in this city. Its ideals have always been high, its methods individual and its results lasting. Its graduates are now numbered by the thousands and have always displayed that loyal tenacity of good will toward the institution which is one of the best attestations of faithful work alike in teacher and pupil. We are sometimes inclined to laugh at ardent hero worshippers of eminent teachers and say "Mr. Jones or Miss Smith thinks that the sun rises and sets for the benefit of Professor Z," but when all is said and done is not this outline of a definite character and distinct impress upon the pupil's mind one of the very best evidences of high artistic ability?

Your present correspondent cannot be accused of partiality, since, although he has lectured for twelve seasons on musical aesthetics in the conservatory, he has also been for a series of years professor of English literature at the rival institution, the College of Music, and has charge of the piano and theory department at the Wesleyan Woman's College, besides giving lessons on his own account in the city at large.

The conservatory has closed this year with a series of six pupil concerts, which were of more than ordinary excellence, even estimated by the standard of that institution itself. Diplomas of graduation were given to six persons, viz., Miss Georgia Myers, of Vicksburg, Miss (high soprano); Miss Frances Moses, of Cincinnati; Miss Ira Kennedy, of Hillsboro, Ohio; Miss Frances Shuford, of Holly Springs, Miss; Miss Louisa Sims, of Aberdeen, Miss., and Miss Mildred Marsh, of Cincinnati.

Any detailed review would, of course, cause the present writing to resemble the boiling of hominy, and your columns would not contain the puffy product, wherefore I shall deal in generalities.

Miss Myers' voice is one of those beautiful organs which nature often gives to Southern ladies; voices which contain all the languor and passion, the gloom and splendor, the sadness and rapture of tropical nature. Miss Baur's vocal method is based upon that of the old Italians and is characterized by admirably steady breathing and a tone quality pre-eminently bright.

Miss Myers is one of the best talents Miss Baur has ever brought forward, and in her commencement solo, the hazardous "Shadow Song" from Meyerbeer's "Dinorah," she acquitted herself with surprising brilliancy and finish, being recalled again and again like a veritable artist.

The pianists were uniformly good, although at least a half dozen others not yet graduates trod hard upon their heels, promising equally well, though not yet displaying the same maturity and routine. In this class I will mention Miss Clara Besuden, Miss Jenny Hennessey, Mr. Louis Schwebel, Mr. Hugo Sederberg and Mr. Edgar Caroley.

The leading piano teachers at the conservatory are Mr. Frederic Shailer Evans, of Brooklyn, a pupil of Weidenbach and Reinecke in Leipzig, and Mr. Theodore Bohlmann, of Berlin, Germany, a graduate of Klindworth. Both of these gentlemen are artists of the most meritorious character, but each possesses unique individuality which you can find as clearly reflected in their pupils as a face would be reflected in a mirror, though, to carry on the comparison and add a new bit of philosophical reflection, it is noticeable that the various pupils of a teacher, while sharing the personality of the teacher, mix with it a personality of their own, some reproducing the teacher's ideals more perfectly than others. Just as a mirror if concave would magnify, if convex would minify an image, while a plain mirror would give it back exactly in its proportions and thereby symbolize the absolutely reflective and absolutely passive pupil, which is perhaps a monstrosity if not a thing inconceivable. I should characterize Mr. Evans as especially a crisp player, attaining constantly runs that sparkle and lucid precision of phrasing.

Mr. Bohlmann again impresses one chiefly with a certain intelligent depth and general musicianship. I certainly do not mean by this attempt at characterization to say that either gentleman is lacking in the good qualities of the other, but only to point out what seem to me their salient features.

Miss Moses and Miss Kennedy were graduated under Mr. Evans, while Miss Shuford, Miss Mildred Marsh and Miss Louisa Sims came from under the hands of Mr. Bohlmann.

The works presented by these young artists were all of them com-

positions of pith and weight. Miss Moses, for example, gave a profound reading of a work entirely new here, the "Concertstück" by Robert Schumann, op. 92, in two movements, adagio and allegro finale. Miss Kennedy, a pianist peculiarly refined and poetic, played in a captivating manner the scherzo from concerto G minor of Saint-Saens.

Miss Frances Shuford gave also a novelty in this city, the concerto op. 44, C minor, by Saint-Saens. The composition is marked by that omnipresent tinge of the bizarre which is Saint-Saens' peculiar possession in the musical world. Though not eminently a melodious concerto, this contains certainly many beauties of a high order.

Miss Sims presented several large works of great pith and moment, such as the Tchaikowsky variations, the "Waldstein" sonata of Beethoven and the arrangement by Nicodé of Chopin's allegro de concert, op. 48. Miss Sims' playing is chiefly characterized by technical precision and intellectual grasp surprising in one so young.

The most ambitious task of all, however, was the performance from memory of Chopin's concerto in E minor entire by Miss Marsh, a very gifted young girl, who has within her the true blood of a concerto player. Her performance was admirable, and unless malicious fate catches her in some of the traps which beset our young musical geniuses the world will hear from her and she will have no ordinary future.

The violin department is in the hands of Mr. Jacob Bloom, whose abilities as a teacher of his instrument are unsurpassed. Master Walter Seinsheimer in De Beriot's fantasia, "Scène de Ballet," aroused much enthusiasm and did honor to his teachers.

More anon. JOHN S. VAN CLEVEL.

NEW YORK COLUMBIAN CELEBRATION.

Committee of One Hundred.

NEW YORK, July 7, 1892.

To the Citizens of the City of New York:

Pursuant to Chapter 331 of the Laws of 1892, the Mayor has appointed a committee of 100 citizens to direct the celebration in this city on the 40th anniversary of the discovery of America.

The undersigned, the Plan and Scope Committee, and the Committee on Musical and other entertainments, are sub-committees of the Committee of One Hundred.

It is proposed by the committee to have two grand marches composed in honor of the occasion, one to be the march for the military parade to be held during the day on October 12, 1892, and the other to be the march for the pageant to be held on the evening of October 12, 1892.

The committee has decided to invite competition under the following conditions: In the composition of these marches, competition for the grand march of the military organizations is to be limited to male musical composers residing within the city of New York. Competition for the march for the night pageant is to be limited to female musical composers residing in the city of New York.

The MSS. of the marches must be left with the secretary at his office, 280 Broadway, New York city, on or before September 1, 1892, at 12 o'clock a. m. No MS. received after that hour will receive consideration. The MSS. of the compositions must be inclosed in a sealed envelope, said envelope to be indorsed by a motto. The composition must not have upon it the name of the composer, nor must any other writing appear on the envelope containing the composition, save the motto and the date of the composition; there must also be left with him a sealed envelope, which sealed envelope shall have indorsed on it the motto and date upon the envelope inclosing the composition and inclosed in said sealed envelope a card having upon it the name and address of the composer.

The compositions will be submitted to the committee on musical and other entertainments after September 1, 1892, and after the committee and non-competing musicians of standing in the community have decided which shall be the grand march for each of the occasions the envelope having the motto corresponding with the motto upon the successful composition will be opened in order to discover the name of the successful composer. The envelopes containing the compositions will not be opened until they reach the hands of the committee on musical and other entertainments. The envelopes containing the names of the composers will not be opened until the successful composition is selected.

Compositions other than the successful ones can within 10 days after the selection by the committee be had upon proper identification at the office of the secretary.

The conditions which the committee impose are the following: The parties composing the marches must be residents of the city of New York. The marches finally chosen must never have been played in public, the committee to have the right to have the marches played for the first time on October 12, 1892.

The copyright of the marches shall belong to the authors, but they shall not play in public or publish the same prior to October 12, 1892. After October 12, 1892, the successful marches shall, of course, belong to the composers.

The citizens of New York city are cordially invited to compete in this matter, and all information can be obtained from the secretary at his office, Room 115, No. 280 Broadway, New York city.

Very respectfully,

COMMITTEE ON MUSICAL AND OTHER ENTERTAINMENTS:

Edmund C. Stanton, chairman; D. Bonanno,
Arthur T. Sullivan, vice-chairman; D. Lawrence Shaw,
Chas. G. F. Wahle, Jr., secretary; Theodore Moss,
Augustin Daly, John B. Cosby,
Richard Katzenmayer, A. M. Palmer,
C. V. Fornes, Severo Mallet-Prevost.

COMMITTEE ON PLAN AND SCOPE:

Hugh J. Grant, chairman; John D. Crimmins,
Horace Porter, vice-chairman; Louis Fitzgerald,
Chas. G. F. Wahle, Jr., secretary; William Sulzer,
J. H. V. Arnold, Charles A. Moore,
Howard Carroll.

EX OFFICIO:

Hugh J. Grant, Horace Porter,
J. H. V. Arnold, William Sulzer.

IN accordance with this circular, male composers of New York city are to compete for the grand march of the day and female composers of New York city for the march of the night pageant. Thus far THE MUSICAL COURIER has not had the distinguished honor of discovering any female of New York city who is worthy of the name of composer. We do not know of any lady residing here who has any record as a composer of music worthy of public performance on a large scale. Why any sexual distinction should

be drawn, or why the ladies should be excluded from competing for the day march, we fail to comprehend. Why all ladies residing in the United States should not be invited to participate in this contest is also beyond understanding.

The strange views expressed in this circular are probably due to the fact that Mr. Stanton, the chairman, instead of having some professional musicians of standing on the committee to co-operate with, found himself antagonized by a large number of gentlemen among whom he failed to find any of musical attainments.

How many bands are to play the grand march? Must they all play it? Will they march in such close proximity or at such short intervals that one band invades the sound zones of those preceding and following it, as is always the case in our street pageants?

If one band only is to play it, will this band play it all along the route by constantly repeating it? If all bands are to play it will they play it ensemble? Where and when during the procession? Who will rehearse them all? If the grand march is to be played by the different bands as they march along, how much time will be given to write out the parts, distribute them and rehearse the grand march, and who is to do this all inside of a month?

The night pageant is not explained, and we must remain in the dark on the subject of the music pertaining to it until we learn more about it. Thus far the music of the celebration gives cause for perplexity of thought.

An Omission Rectified.

Editors Musical Courier:

IN reading over my correspondence from Syracuse anent the N. Y. S. M. T. A. I find that I omitted any mention of the artistic playing done at the first concert by the Brooklyn pianist Charles Fiqué. He was especially interesting in the group of three pieces by Grieg, Broca and Fiqué, the last one, a "danse caprice," displaying originality in its melodic as well as rhythmic construction.

Kindly give these few lines space in your next issue and oblige, Yours very sincerely, J. DE ZIELINSKI.
BUFFALO, July 15, 1892.

A Pianistic "Homestead."—A union of pianists has been formed at Milan having for its object protection of its members against outsiders who, it seems, compete severely against the resident musicians of the city.

Give Them a Chance.—A new society has been formed in Paris for the performance of "unpublished works by living authors," who are to conduct their pieces. Pister, the old *administrateur* of the Padeloup concerts, will direct the scheme. The difficulty will probably be the task of selection from the host of music written but not printed.

A Worthy Pension.—The Minister of the Fine Arts in Paris has granted a life pension of 1,200 francs yearly to the daughter of the recently deceased composer Ernest Guiraud, and a like sum to the widow of the late Ferdinand Poise.

(Incorporated May 1, 1891.)

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THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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No. 647.

NEW YORK, WEDNESDAY, JULY 20, 1892.

WOODWARD & BROWN on the name board of a piano is sufficient guarantee for the excellence of the instrument. It has been so since before most of us were born, and it remains so to-day.

THAT the spirit of enterprise is appreciated in this country is shown by the fact that since Decker Brothers commenced to make the Jankó keyboard they have received inquiries concerning it from all parts of the country.

THE Hartford Diamond Polish Company, of Hartford, Conn., should not be confused with a concern in Bridgeport, Conn. Such errors are apt to occur, and it will be well to bear in mind that 155 Main street, Hartford, Conn., is the address to write for a piano polish that every dealer should have in his room and carry in stock.

THE handsomest, and consequently the most expensive, style of Loring & Blake organs, which are among the most attractive specimens of artistic case work made in this country, are in such demand, both here and abroad, that it would be well for dealers to place their orders well ahead in anticipation of the fall trade, which everything now indicates will be the heaviest the company has ever known.

A RECENT transaction of considerable magnitude will lend an additional stimulus to the Worcester Organ Company, which is virtually owned by the Brown & Simpson Company. The attention to its details will, however, in no manner detract from the Brown & Simpson piano, which will be as carefully and conscientiously made as heretofore, and which will continue to make new friends and delight old ones.

SIXTY-FOUR thousand eight hundred and thirty-six votes were cast for Miss Eliza Ruddy, of School No. 16, Scranton, Pa., in the contest conducted by the Scranton "Tribune" to determine who in the estimation of the public was the most popular school teacher. The prize which Miss Ruddy was awarded was a handsome upright Sohmer piano, an acquisition which will be as precious to her as the knowledge of the esteem in which she is held by her fellow townspeople.

MARK AMENT, of Peoria, who was here last week, is one of the best known piano and organ dealers in the State of Illinois, and stands high as a merchant and citizen in the place of his residence. He enjoys the confidence of the trade of Chicago and of Eastern manufacturers, and is highly esteemed by his fellow citizens, whose patronage constitutes the chief source of his trade. Mr. Ament is in the very years when the best use can be made of a man's faculties, and it is therefore highly probable that his business will continue to grow more rapidly than ever. The Sohmer piano is his leader.

THE MUSICAL COURIER is in receipt of the information that Mr. Robert M. Webb, of 190 Third avenue, New York, and 1352 Fulton street, Brooklyn, will handle the piano wire manufactured by Cooper, Hewitt & Co. at their Trenton Mills. Mr. Webb is now able to submit samples of the wire and will carry a full line at his new New York office as soon as the alterations there permit of his opening.

MR. ROBERT L. LOUD, of Nashville, an enthusiastic Steck agent, was in Boston and New York last week selecting goods for the fall trade and ordering special designs. Mr. Loud has worked his way up by a gradual and methodical system, until he now finds himself enumerated among the representative Southern piano and organ dealers, enjoying an excellent trade and reputation. He is a good musician and has a large personal following in Nashville.

STRICH & ZEIDLER is a name that is becoming more familiar as that comparatively new firm makes additional connections, and as their product becomes better known to the dealers and the purchasing public. Already the West, Chicago in particular, takes the greater portion of their product, and it is probable that before fall they will be obliged to increase their facilities. If you have not yet seen a Strich & Zeidler piano it might be well to write to them. It may be just what you want.

AN inquiry comes asking about the Columbia piano, 17 East Fourteenth street, New York, and all that can be said is that the Columbia piano is a fake, another and a well sounding name for stencil. What's the matter with calling these illegitimate interlopers, like Columbia *et al.*, stencil fakes? They cannot be called fake stencils, for every stencil is a fake; stencil fake is about right. Now take notice, Messrs. stencil music trade editors, you might come directly under that designation—stencil fakirs—for you are helping to fake the stencil fake.

BEFORE us lies (illiterally) a circular issued by Miss John J. Swick, containing on its back page a list of "References" of "piano manufacturers and dealers who we have supplied" (Swick's own grammar), and among these supplied by Swick with his pianos we find "Hardman, Peck & Co., New York." Under which of the various stencils did Mr. Peck sell these rotten Swick stencil pianos? He did not sell them as Swick; now then, what are the devices they were sold under? Is Swick still supplying Hardman, Peck & Co. with pianos? This stencil business is terrible, terrible.

THE invaluable services of Mr. Goepel are again subject to the command of Hammacher, Schlemmer & Co. since the return of that estimable salesman from his trip to Europe, whither he had gone to arrange for agencies of lines of goods he intended to run on his own hook here. For reasons unnecessary to explain at this moment, Mr. Goepel has had his mind changed and will not sail out on the stormy commercial ocean of debits and credits, but will continue as an annex of his old firm. This is wise. The experiences of Mr. Goepel in Europe may result in extending his sphere of observation and he may hereafter become one of the most valuable employés of Hammacher, Schlemmer & Co.

AMONG the pianos most admired by the teachers in attendance at the M. T. N. A. meeting at Cleveland was a Hazelton Brothers grand exhibited in the warerooms of the H. M. Brainard Company. Two members of the staff of this paper were present when many of them examined it, and the favorable comments that were made upon its tone and action showed that there is real appreciation among the

profession of that which is truly good in piano construction. Messrs. Hazelton Brothers have in work two new grand scales, which will be ready for the market probably by September, and it will repay the members of the M. T. N. A. who examined the Hazelton instruments in Cleveland to see and hear these new specimens, which they will find at their local dealers.

THE Wilmington, N. C., "Star" in a recent issue says that

The piano manufacturers, it is promised, will have the finest exhibit of pianos ever gotten together at the Chicago exposition. The Knabes, of Baltimore, are now making two pianos, each of which will be valued at \$2,600.

However much indifference has been shown to the fair so far by the piano manufacturers this move on the part of Wm. Knabe & Co. will not be a surprise, since it is known that Lyon & Healy have made so great a success with the Knabe in the West as to make it almost a necessity for an exceptional exhibit of these instruments to be made in 1893.

IT is small wonder that the Behning business is running on so smoothly when one considers that the three brothers, one in the office, one in the shop and one on the road, work in perfect harmony, and all toward the end of making a piano popular in its selling features and placing it with the dealers who understand the handling of such an instrument. "Young Henry Behning," as he will probably be called until he is gray and bent, has shown himself to be a financier of exceptional ability, and has demonstrated what can be done in times of commercial dullness by close application and a well grounded knowledge of the business.

WE have heard considerable talk in trade circles about business in its duller aspects this summer, and it is true that during this month a number of Boston and New York piano factories have been closed several weeks to "clean out the boilers," although we fail to connect the idea of boilers with factories that use no steam power, and we fail to appreciate the necessity of closing a factory two or more weeks "to clean out the boilers." Trade has been dull; there is no use denying this, and yet while the average of production has been reduced, as it usually always is in summer, there are some busy piano factories and there are cogent reasons for these isolated exceptions. One factory we know of in this city that has kept its winter business going right along through the summer months, being as busy as at any time at the height of the season, and that is the factory of the Pease Piano Company. This company has never had a greater six or seven months of trade in any one year than in 1892, and the record will be broken this year.

THEO. WOLFRAM has contributed a long article (German) to the Columbus, Ohio, "Express," expressing his opinion of music teachers who sell their souls for commissions on piano sales averaging from \$10 to \$25 per sale. He tells them that they are not even competent to express an opinion, because not one of them can distinguish the various actions or the difference between a celluloid and an ivory keyboard. He furthermore says that out of about 200 music teachers in Columbus, Ohio, not more than three are competent to give lessons or to take charge of pupils. He tells them that even the most unreliable piano dealer on earth is better than the piano teaching leech that spoils sales, interferes with customers and makes trade depredations for a small, insignificant and contemptibly degrading commission. And to all those charges Theo. Wolfram signs his name. The commission fiend should be compelled to pay a State or municipal tax. What's the matter with agitating this? There would be no trouble in getting State Legislatures to pass such a law. Legislators always favor taxation.

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

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NEW ENGLAND PIANOS

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
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Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

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AND BEAUTIFUL DESIGNS.

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HIGH GRADE
**MEHLIN
PIANOS.**

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

— MANUFACTURED BY THE —
CENTURY PIANO COMPANY.

MINNEAPOLIS FACTORY: COR. MAIN, BANK AND PRINCE STREETS. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave., South.
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ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at **WORCESTER, MASS.**

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ROBT. M. WEBB.
CLOTH, FELT AND
PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

1352 FULTON STREET, - BROOKLYN, N. Y.

WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES
HIGH
GRADE
PIANOS.

STEINWAY WEALTH.

THE tax assessment rolls of real property in New York city have just been completed and a separate list has been made of the names and taxes of the owners of one-eighth of this city. Among these we find Steinway & Sons. The amount of property at assessed valuation, which is about two-thirds of real value, is \$785,000, the tax being \$15,700. The estimated real value of the property owned by that firm in this city on the basis of one-third above assessment is, according to the list, \$1,046,000.

This refers to New York city real estate only. Steinway & Sons own considerable real estate outside of this city; Mr. William Steinway and other individual members of the house own real estate in New York and outside. Mr. Steinway's holdings in Long Island running up into a million, besides a railroad system of over 35 miles on the island, which is his own property, and for which \$1,500,000 was offered to him before his departure for Europe.

In fact the Steinway wealth is one of those great factors in the industrial and financial realms of the State of New York that defy minute or detailed description, unless given out officially, and such official statements are not apt to be offered by great institutions.

THAT CAMP STENCIL.

IT will be universally regretted that Mr. Camp has succeeded in enlisting a trade paper to defend his stencil transactions by defaming the senior editor of this paper, abusing the paper and attempting to throw discredit upon its motives. As far as THE MUSICAL COURIER is concerned there is no more time to be wasted in the discussion of the ethics of the stencil question and no more space to be wasted in useless polemics on this well defined and fundamental principle of journalistic conduct. Years ago this may have been essential to make out a case; to-day it is useless. The piano and organ trade know what the fraud stencil is, and the music trade paper that abuses THE MUSICAL COURIER at the behest of a stenciler like Mr. Camp will find that it only adds fuel to the flames by proving the instability of the stencil and the impotency of the defense.

Already the discussion has passed beyond the control of this paper because of the virulence of the personal attack made upon the senior editor of this paper, who has always pursued the stencil regardless of the parties or firms engaged in it. Mr. Camp's defense should have been conducted on the same general lines of impersonality that have characterized all the abstract discussions of the stencil issue, and this would have avoided the introduction of the name of Estey—something we have religiously adhered to.

The chief accusation made by Mr. Camp's defenders—that THE MUSICAL COURIER has shown favoritism in its exposé of the stencil fraud—falls to the ground in facing the record. True, in the disclosures regarding the Camp stencil piano, its sham claims and the false pretense on its name board, THE MUSICAL COURIER has favored the name of Estey by refusing to introduce it in the discussion, putting the blame upon the name on the piano. Mr. Camp, however, forced the issue and compels us to give reasons we did not care to divulge. If Mr. Camp felt that we were protecting his partners he had no moral right to draw them into the controversy, if we can dignify a miserable attack upon our motives in carrying on a warfare against the fraud stencil by making it controversial.

In fact we do not propose to do so and give Mr. Camp an opportunity of evading the true issue—the stencil. Moreover, at this particular juncture, when Colonel Fuller is standing before the people of Vermont as a candidate for governor, this paper insists that his connection with a stencil piano should not be forced upon the public by envious papers which are supporting the fraud stencil merely to abuse THE MUSICAL COURIER. While Colonel Estey and Colonel Fuller are participants in these stencil transactions and beneficiaries in the profits we believe they are opposed to the traffic, and that is the chief reason why THE MUSICAL COURIER did not care to associate their names with it. So much for the favoritism of which we are accused by Mr. Camp's organ, which may as well be reminded that this paper has not hesitated to

publish as stencilers some of the foremost men in the piano and organ trade of the Union, when it was shown that they were stencilers.

Colonel Fuller and Colonel Estey were not referred to by us for reasons given above; it was not a case of favoritism; it was a case of decency based upon the conviction that they would aid this paper in convincing Mr. Camp of his error. If we thought otherwise we would not hesitate a moment to include both names among the stencilers, among those who have voluntarily fostered the fraud stencil in the West and Southwest, and who are willing to continue to participate in the benefits of the vile traffic.

Had this paper ever conducted its stencil warfare on any other basis its days would soon have been numbered, or it would have joined the ranks of the useless and trashy music trade sheets that now infest the offices of piano and organ manufacturers. Had any favoritism been shown the stencil warfare could not have made this tremendous impression upon trade ethics.

We learn that Mr. Camp has visited Dolgeville with a view of locating a piano factory in that enterprising town. If this rumor proves correct it will be another evidence of the effectiveness of THE MUSICAL COURIER as an organ published in the interest of legitimate trade methods. The consummation of such a step would be of enormous benefit to Mr. Camp and to the future of the Estey & Camp interests. Already one piano factory is in course of completion at Dolgeville, and the town is by nature and by force of its promoter destined to become a piano manufacturing centre, with all the facilities necessary for the conduct of piano manufacturing establishments, including the receipt and shipment of freights.

If THE MUSICAL COURIER has induced Mr. Camp to enter the list of piano manufacturers it promises to aid him as much as it consistently can in the development of his enterprise. In its exposé of the stencil Camp piano it has merely carried out in that case its principles, and whatever may have been said or published was directed against the stencil and not intended to injure Mr. Camp. We are not fighting individuals; we are fighting methods. The stencil must go.

NEEDHAM.

WE have before us an inquiry from Fort Smith, Ark., asking if the Needham Piano Organ Company, of Washington, N. J., is a branch of the New York company of the same name.

It is the same company. Factory at Washington; offices in New York city.

"Have the Needham folks, of New York, embarked in business there?" Who are the Needham folks? The Needham Piano Organ Company is the proper name of the institution, and a big business they are doing.

ADDITIONAL WORLD'S FAIR LETTERS.

NEW YORK, June 20, 1892.

Editors Musical Courier:

Replying to your favor of the 14th inst. we wish to say that we have made application for space in the Columbian fair, and would only exhibit in case sufficient space was allotted to us to have a fair display of our instruments.

Yours truly,

GEO. STECK & CO.

MOLINE, Ill., July 7, 1892.

Editors Musical Courier:

Yours to hand and contents noted. In reply will say that we would have no objection to having an organ exhibited at the world's fair, Chicago, and we have not yet applied for any space. Please let us know on what conditions we could get space to exhibit one organ. We have been asked once before by the board committee how much space we would like to have at the fair, but that letter was not answered. Please give us the full particulars about this matter and we will be greatly obliged. Yours respectfully,

MOLINE ORGAN COMPANY.

The Weaver Organ and Piano Company.

THE parlor upright organ manufactured by the Weaver Organ and Piano Company, of York, Pa., is meeting with a large sale and it is one of the neatest upright piano cased organs on the market. It has six octaves in F scale and is made with a number of different actions placed in either walnut or oak cases. They offer to furnish a sample of this style to any new customer at a special introductory price.

The success of this company in securing the large con-

tract to furnish their organs to the public schools of Baltimore city has inspired confidence in the Weaver organs with those who had not yet an acquaintance with them, and they have experienced a remarkable increase in the demand for their justly celebrated instruments. Their output is about 50 per cent. greater than in the first six months of 1891, and yet they have more unfilled orders on the books than at any time in the history of the company.

Hard Pan in Texas.

FIRST read this advertisement in the Paris "Daily News" of June 26; it is an old chestnut taken from New York theatre programs:

Why you should buy a Hardman piano:

BECAUSE.

1. It is the Most Durable Piano made.
2. It improves under usage.
3. It has more volume of tone than any other instrument.
4. It stands in tune longer than any other piano.
5. It is the only piano with the New Patent Harp Stop.
6. It is the only piano with the New Metal Key Support.
7. It is unequalled in action.
8. It leads all others among the best people.
9. It is the handsomest piano made.
10. And, most important of all, it is sold at the honest price. H. P. Mayer & Co., music dealers.

The Queen of England is not brought into this controversial statement and that makes it more curious, because of late there has been no kind of Hardman advertisement issued in which the poor old lady has not been lugged in. She has even been accused of using a Hardman piano; just think of it!

Now read this from the same paper June 30:

A Rare Bargain.

I see in the Paris "News" of the 27th inst. a dealer claims that pianos he is selling are "improved with usage." This being a fact, other makes should do the same. I have a \$700 piano which has been in use 45 years and I can warrant that all its hidden fine qualities have been fully developed. I will dispose of the same at a great sacrifice. This prehistoric relic is valued at the modest sum of \$2,500, but for good reasons I will part with it for \$1,750, purchaser to pay freight from North Carolina and cost of this notice. Address Lock Box Q, in care

THE PARIS MUSIC COMPANY.

The Paris Music Company should investigate the Lock Box Q advertiser. The advertisement looks suspicious; it reads as if it were one of Mr. Peck's cards. If the Paris Music Company is not very cautious it will be captured by Mr. Peck just like Frees and Harrington and Nathan Ford and Dutton and Bobzin and Rintelman and Smith of St. Louis and old man Friday were captured. Swick was the only fellow who escaped.

Good Piano Horse.

"MY piano horse gets all the money. Look at him come in! Where are Knott, In It and Amboy?" shouted a tall, fleshy man as Steinway, a 15 to 1 shot, came romping under the wire a good winner by three lengths from the old "grayish horse" McGinty. It was a complete surprise and the big fellow who owned Steinway was more than pleased. "I had it in my bones that Steinway was going to win the 6 furlong race," said E. D. Manning, who has the Standard Stables, "and when I came to send him into the paddock I couldn't find my jockey, Mike Bergen. Had Thorpe been at liberty I would have had him ride Steinway. It was time for the bugle and I fairly begged Jim Ferguson to leave the mount open until I could secure a jockey. At any other time I would have scratched the horse, but this time I felt I was a winner. Well, little Slaughter hopped into sight and he agreed to ride Steinway to win. And he did. I am particularly happy over the event, because the people owning the stable that I obtained Steinway from are very jealous."

When the public had recovered from its dump on Penny's mount, Rouser, the sporting men began to ply Manning with questions about Steinway. "How did he get that name?" "What right had he to go the distance in 1:10 1/2?" and other questions were fired at the owner. "He has only been started four times by me, and at Garfield Park he did such good work in company with such horses as Vattel, Fred Knox, Josie Wells, &c., that I thought he was fit to win here. How I came to name him Steinway is a story. My good old brood mare Boszalla was wanted by the stable owning Steinway, and I made the trade. It was my first intention to call the new acquisition to my stable Piano, as I had formerly been in the piano business. Then I thought of the name Chickering, but a friend, knowing my dislike for restaurant coffee that is mostly chicory, suggested the similarity, and I dropped the name."

"Some time ago I worked for Lyon, Potter & Co. The name of one of their pianos—Steinway—struck me as being a neat one, and I obtained Mr. Lyon's permission to use the name for my racehorses. Steinway made music to a most expensive tune for the bettors who backed the more favored horses, but I can't help winning once in a while," said Manning, and in his delight he picked Jockey Thorpe up and held him at arm's length. "Remember, Charlie, when you fooled the public at East St. Louis last season, pulling me out of a bad financial hole? I always have one streak of luck a meeting. Thorpe rode four seconds and one winner for me there, coming to my assistance just as my fund was so low that I could scarcely pay my stable expenses. Hansoll at 8 to 1 brought me up. Oh, yes, I had a few at 15 to 1 on Steinway to-day, and the bookmaker told me I was burning my money up."—Chicago "Evening Post."

Rare Chance.

LIVE, intelligent, middle aged business man with long experience in the piano and kindred trades of America (12 years) and Europe (nine years) seeks permanent connection with a good house in any part of the Union in any appropriate capacity. Educated, fine linguist, good writer and talker, hard worker of strictly business habits, easily posted, equally familiar with office, road and factory duties. Can reach foreign markets. Can take an interest. Will start low if good prospects ahead. Best reference. For particulars apply to THE MUSICAL COURIER, New York.



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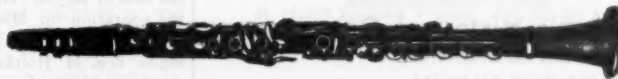
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NEWARK, N. J.

MR. PECK'S FEELINGS.

How They Are Hurt.

A PROGRAM distributed at one of the summer gardens contains the following notice from the Glasgow "Herald" referring to J. Muir Wood & Co., the music firm in that city:

The firm are the sole importers of perhaps the finest pianos now made—the Hardman—an American instrument manufactured in New York, examples of which have been furnished to the Queen, the Prince of Wales and the Duchess of Fife, besides many of the nobility of Scotland and England.

The same program then goes on to say the following in the nature of a comment upon this extract:

Such a statement, made in so prominent a British journal and involving so high a compliment to our art products, is not only very gratifying to honest American pride, but it furnishes material for speculation. If the superlative excellence of American agricultural implements and machinery generally has been practically recognized throughout the world, why should not the field be extended to every department of human industry where we are the acknowledged superiors? In no special branch of manufactures has America developed more wonderfully than that of pianos, and when the product of a sterling house like that of Hardman, Peck & Co., the leaders to-day in enterprise and improvement in constructing pianos, has obtained the first position at home, it is quite reasonable to expect that the example set by the Queen, the Prince of Wales and hundreds of the best informed persons in England will be followed by great numbers of intelligent people throughout Europe.

"Examples furnished," says the Glasgow "Herald," meaning that examples of pianos had been furnished to the Queen, the Prince of Wales, the Duchess of Fife, and many of the nobility of Scotland and England.

We shall exercise our rights as American citizens and doubt this statement of the Glasgow "Herald." We really do not believe it to be true.

But even if "examples have been furnished," it does not thereby mean that the Queen, or the Prince or any Scotch or English nobleman, or noble lady, or noble baby has bought or purchased a Hardman piano.

As to the rot published in the program about the Hardman piano we assert that it must hurt Mr. Peck's feelings to see it in type. Mr. Peck will certainly put a stop to the fool who is constantly publishing such incoherent nonsense about the Hardman piano. The Hardman piano in its relative position is all right, but when it is called "perhaps the finest piano now made" it injures Mr. Peck's feelings, and Mr. Peck will stop that kind of advertising as soon as his attention is called to it, for Mr. Peck is opposed to the publication of statements that are untrue or false.

Mr. Peck is now at work, we hear, trying to ferret out the malefactor who is publishing these ridiculous things about him and the Hardman pianos. It will be observed that he will certainly stop him.

Remarkable Historical Coincidences.

In 1492 America was discovered.

In 1630 Connecticut was settled.

In 1780, a century and a half after Connecticut was settled, the principal cities, Norwalk, New Haven, New London and others, were destroyed by fire by the English.

In 1792, the tricentennial year of the discovery of America, the Government gave 500,000 acres of land in Northern Ohio, since called the "The Firelands," to the fire sufferers in these cities.

In 1817, just a quarter of a century later, the town of Norwalk, Ohio, was laid out near the site of these "Firelands" and named after Norwalk, Conn.

In 1876, the centennial year of American independence, the A. B. Chase Company commenced the manufacture of organs in the city of Norwalk.

In 1880, the centennial year of the burning of the cities of Connecticut, the A. B. Chase Company's factory was destroyed by fire.

In 1892, the fourth centennial year of the discovery of America and the centennial year of the "Firelands," this A. B. Chase Company, in this historic city of Norwalk, Ohio, is celebrating this centennial year by sending out an unusually large quantity and an unusually fine quality of pianos and organs, and is thus helping with all in its power the people of this nation in properly celebrating with grand, glad music these wonderful events.

A Glance at Albany and Troy.

FRANK THOMAS, 44 North Pearl street, has in his store one of the handsomest cases for small musical instruments to be found in any store in the country.

It was made specially to order for Mr. Thomas and contains a stock of Lyon & Healy "Washburn" guitars, mandolins and banjos.

The finish is antique oak and French plate glass, with sliding doors both front and back, for the greater convenience of handling the goods from the case.

The "Washburn" instruments are growing largely in favor at this point, although lines of stencil guitars, man-

dolins and banjos are freely advertised and pushed by a firm there who claim to make them, but do not, and who evidently have not considered the injury and annoyance that selling any stencil goods will eventually cause them.

In repairing the damage to his salesroom occasioned by the last fire, Mr. Thomas has taken the precaution to cover the ceiling with asbestos, making it comparatively fire-proof, and guarding against a repetition of the disaster which has twice befallen him, as in both cases the fire has started from above in rooms in which he was not interested and burned through into his wareroom.

He has a beautiful store now in better shape than ever, and a fine and extensive line of pianos.

Cluett & Sons, of Troy and Albany, report an excellent business during the summer, not only for the home stores, but for the Gloversville and Hudson branches as well.

Gloversville will prove beyond doubt the best of any of the Cluett branches, excepting, of course, Albany, as it is largely a manufacturing centre, and contains profitable industries, and it is far enough away from any large city to compel the citizens to patronize the home markets.

Johnstown, a place nearly the size of Gloversville and within a very few miles of it, also furnishes a good trade, coming within the control of the latter place.

As the manufacturers furnish continual work at good wages, the operatives in both places are generally in comfortable circumstances, and the sale of pianos to them is consequently large.

A Very Serious Case.

LIMA, Ohio, June 30, 1892.

E. G. STANLEY, a prominent music dealer of St. Mary's, is in a peck of trouble. One Mrs. William Rice went before a justice of the peace and swore that a few weeks ago she had performed a delicate and criminal operation on Miss Molly Kellimeir, a clerk in Stanley's store, and that she had done so by the direction of Mr. Stanley. She said her conscience had pricked her until she could keep the secret no longer. Stanley and the girl were both arrested, but the girl was almost immediately bailed out and Stanley's father-in-law, who lives in this city, left to-day to bail Stanley.

Stanley's wife, who is on a visit to her parents in this city, says there is no truth in the charge and that it is the result of a conspiracy which was instigated by Holtkamp Brothers, a rival firm. She says her husband formerly worked for Holtkamp, and that since he left and started in business for himself the firm has annoyed and persecuted him in order to drive away an active competitor. She says this last charge is the result of this persecution and that it will be made warm for the Holtkamps. Miss Kellimeir denies the charge and corroborates Mrs. Stanley's story. Miss Kellimeir has always borne a spotless reputation.

LATER.—As a sequel to the arrest of E. G. Stanley on the charge of abortion, Mrs. Wm. Rice was arrested last evening and put on preliminary trial and held for bail in the sum of \$2,500. Mrs. Rice admitted that she performed the operation on Miss Kellimeir, but at the request of Stanley. Public opinion seems to connect the opposition music firm of Holtkamps with the affair. Miss Kellimeir's people are among St. Mary's most wealthy citizens, her father being a prominent butcher here. It was street rumor at the time that Holtkamp had left the town.

A late dispatch says that the people of St. Mary's are terribly incensed at the Holtkamps and threaten to mob them.—Columbus, Ohio, "Dispatch."

About Novello.

MUSICAL people may, perhaps, have been astonished to see in some papers an advertisement bearing the curious title, "Novello Craft." This, let it be understood, is not a reflection on the eminent firm in Berners street, but is simply an indication that the patents of Mr. J. Alfred Novello in shipbuilding to prevent sickness, and of an ocean tramway upon which ships may travel, have purposely been allowed to lapse, in order that shipbuilders may, if they choose, freely use them. The announcement, however, will be a pleasant reminder that the veteran inventor is still alive and, despite his age of eighty-two, it is hoped in the enjoyment of good health at the Villa Novello, Genoa.

Mr. Joseph Alfred Novello, son of Vincent Novello, and brother of the distinguished prima donna Clara Novello, was indeed the pioneer of cheap vocal scores, which have done so much to increase the love of the art of music in this country. It was Mr. J. A. Novello who first introduced type printing in the now well-known octavo editions, and that of course within living memory, the series indeed being started only four years less than half a century ago. It is not too much to say that a complete revolution was effected by the now almost forgotten issue in 1846 of Handel's "Messiah" and Haydn's "Creation" in sixpenny numbers.

Mr. J. A. Novello was also a well-known bass singer, and was for many years choir master at Lincoln's Inn Chapel. He took an active part in the repeal of the paper duties and stamps on newspapers. Since thirty-five years, however, he has resided in Southern Europe; and in 1865 he relinquished the business at Novello to the late Mr. Henry Littleton, in the following year secured the Mendelssohn copyrights from Ewer & Co., and laid the foundation of the enormous business now carried on by his son, Mr. Albert Littleton, and his partners.—London "Figaro."

The Trade.

—The new store of A. M. Baldwin at Great Barrington, Mass., was opened last week.

—The Oakland, Cal., "Call" announces that that town is to have a new piano factory ere long.

—Friedrichs, of Grand Rapids, and Pierce, of Springfield, Mass., were in town early this week.

—The Goddard & Manning factory at Athol, Mass., has shut down. Account of stock is being taken.

—A good piano tuner, with reference, can get employment at Decatur, Ill., by taking up his residence in that city.

—Mr. Street, the son-in-law of Mr. Dorman, of Nashville, and interested with him in the business, has been on a visit to New York.

—Mr. Charles Sisson, traveling for the Farrand & Votey Organ Company, has been showing himself to his Eastern constituents.

—One of the Seals brothers, busy piano men of Birmingham, Ala., has been East and about here looking into pianos and piano factories.

—It is announced that on July 11 a son was born to Mrs. Oscar Bollman, of St. Louis—"a new piano man," as he is called by a friend of Mr. Bollman.

—Mr. Edward C. Beyer, a brother-in-law of Edmund Gram, the enterprising Milwaukee piano dealer, has been in Boston and New York visiting the trade.

—Meikeljohn & Lomas, of Pawtucket, R. I., have enlarged and improved their warerooms and held an opening on the 8th and 9th of this month which was largely attended.

—The A. M. McPhail Piano Company, of Boston, will open a branch store in the Masonic Block at Dover, N. H., on August 1, to be under the management of Mr. J. P. Roberts.

—The Waterloo organs and Malcolm Love pianos will hereafter be sold from a retail store in Waterloo, N. Y., now being fitted up in the building of the "Observer" of that place.

—Joseph Benedict, the music dealer, who some months ago left Milwaukee, Wis., under a shadow, has returned to that city, his affairs having been satisfactorily adjusted by his attorney.

—S. R. Perry, of Scranton, is showing his patent upright piano action in a piano now on exhibition at the retail warerooms of the Schubert Piano Company in the Lincoln Building on Fourteenth street.

—Mrs. M. S. Demorest, a lady somewhat known in the local piano trade, has opened warerooms at No. 1373 Broadway, Brooklyn, E. D., L. I., where, in addition to pianos, she will handle small goods and sheet music.

—There is a hitch in the arrangements of the Burdette Organ Company, which is now located at Muncie, Ind., based upon a misunderstanding as to building of a street car line to the proposed building site. It is possible that an entirely different location will be decided upon.

—Business has started up at full blast at Wilcox & White's. All hands went to work this morning and on full time. Orders were received in this morning's mail for 21 Symphony organs, besides several "Symphonias" and regular parlor organs.—Meriden, Conn., "Republican," July 11, 1892.

—The Standard Music Company, of Winston, N. C., writes to THE MUSICAL COURIER that the statement set in reference to a Ludden & Bates stencil organ was based upon a misapprehension, and that the name of Ludden & Bates was not stenciled on the organ in the place indicating that they were the makers of the organ, the real maker's name appearing in its proper place on the organ.

—Mr. Herschel Fenton, the dealer and manufacturer of musical instruments, has on hand and will shortly publish his new catalogue, containing lots of information for the trade concerning his wares. Mr. Fenton's long experience in the business enables him to give such information. His stock comprises some beautiful specimens of recently acquired violins. His stock of banjos, banjoettes and banjoines is the finest in the city. His specialties are piccolo banjos.

—Parties who desire to read the editorials in "Bradstreet's Weekly" over again after having read them in that paper can be accommodated by Mr. Nickerson's "Free Press," which reprints them weekly without credit. Any newspaper man who will clip an article from another paper and attribute it to himself or his paper is as bad as a pickpocket—worse than a pickpocket, for he is a coward compared to a fellow who will run the risk a pickpocket runs. Another one of these literary thieves is Brother Thoms, of the so-called "Art Journal."

—BRACE FOR PIANO KEY BOTTOMS.—Herman McClellan, Toronto, Canada. This brace has a vertical member shaped at its lower end as an inverted truss and having on its inner face a longitudinal rib, a horizontal member integral with the upper edge of the vertical member extending over the rib, which is adapted for engagement with the under face of the key bottom, the horizontal member engaging with its upper face. With this improvement the key bottom of an upright piano may be constructed of wood and the bottom preserved in perfect form, being effectually prevented from warping, while the brace is light in weight, strong, quickly applied, and does not interfere with the keyboard or the action.—"Scientific American."

—ZITHER.—Vetal Bessler, Brooklyn, N. Y. The fret board of this instrument is hollowed out on its under side and has its front edge fastened to the front edge of the sounding board, so that the hollowed out portion extends transversely over and clear of the sounding board to form a clear space for the full development of the sounds. A metallic frame is also secured to the sounding board, its two parallel ends forming the pitch and tuning pin plates, and the sides extending over the board and attached at their ends to the frame ends. The finger rest is made adjustable lengthwise of the instrument, to allow it to be set more or less to the right hand to accommodate different sized hands of children or adults, while allowing them easily to finger the strings at the proper places.—"Scientific American."

WANTED—A thoroughly competent foreman for a piano factory located 100 miles from New York. Address, stating full particulars regarding experience and wages expected. Address "Factory," P. O. Box 1728, New York.

WANTED—By a retail piano and organ house, within 75 miles of New York, an AI road salesman; must be strictly honorable, sober and of good address; to the right man a good offer will be made. Address "Nagrom," care MUSICAL COURIER.

WANTED—A young business man who can put \$5,000 into a paying music business in a live Western city of 80,000 population. Object, to secure competent help and double capacity. "K," MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

WANTED—We want four experienced and first-class traveling piano salesmen. We will pay salaries according to merits and give permanent positions to good men. Send us references and state salary expected. Thos. Goggan & Brother, Galveston, Tex.

WANTED—Competent foreman for one of the largest piano factories in the United States. Must be thoroughly familiar with mill and case making and the contracting of piece labor; also have general knowledge of piano making. All communications confidential. Address "Piano," care THE MUSICAL COURIER.

WANTED—A successful piano salesman of ten years' experience on the road in Western States desires a position with a piano manufactory as traveling salesman; first-class references. Address "Salesman M. P.," care of this paper.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER.
226 WABASH AVENUE,
CHICAGO, July 16, 1892.

THE oldest piano house in the city of Chicago is the well-known firm of A. Reed & Sons. The elder Mr. Reed, and father of the two who are now manufacturing pianos, has virtually retired from any active participation in the business, but still takes a deep interest in the house and can be seen occasionally in the office, a hale old gentleman of 70 odd years of age. The two Messrs. Reed, who are the practical proprietors of the business, have been in the piano business from their youth up, and in the course of their career have handled some of the highest grade pianos known to the trade and always with credit to themselves and honor to the house whose goods they represented. It stands to reason that both Mr. Henry and Mr. John Reed have had sufficient experience, together with a natural aptitude, to make the fine instruments which they are now producing, and the pianos show the result of their critical acumen. They have changed many features in the piano and have spent considerable money in patents, not only here but in foreign countries, and some of which must highly commend themselves to dealers, musicians and consumers.

The factory of Messrs. Reed & Sons is situated at 171 and 173 South Canal street, between Adams and Jackson, within easy walking distance of the centre of the city. They have an excellent scale in their large piano, have introduced some of their patents, including their broad pedals, in it; they use these same very desirable pedals in all their instruments, they double veneer all the cases and use nothing but the very best of materials, and they may consistently be termed first class. The small piano, of which so far they have only produced one, may be expected, with the improvements and modifications, to astonish the trade.

Messrs. Julius Bauer & Co. have produced an entire new scale in their Style G, or middle sized upright piano, which is, so far as tone is concerned, a great improvement over the former scale. It would trouble them to get any better material or finish them any better than they have been doing lately with all their pianos, but I think this new scale will please their dealers and customers immensely.

Among the sporting fraternity there has been considerable levity aroused by the naming of a horse "Steinway." The horse is really only fit to be put in a very low grade, among those termed "selling platers," but because of his winning a scratch race of three quarters of a mile in 1.16 3/4 Mr. Lyon acknowledged the honor (?) by presenting the owner with \$100 worth of horse clothing. The horse is really a stencil horse.

Mr. Geo. W. Newton, who has been connected with the Chase Brothers Company in Muskegon, Mich., has accepted a position as salesman in Chickering-Chase Brothers' in this city. Mr. Newton enjoys the distinction of being, if not the best, at least one of the best salesmen in Michigan, and at the present time is undoubtedly the highest priced salesman in the city of Chicago.

ROCKFORD, Ill., July 11.—Several warrants are out for the apprehension of Peter Nelson, late manager of the defunct piano company. The charge is made that he obtained money under false pretenses and sold pianos upon which he had previously given a chattel mortgage. The factory is

still in the hands of the sheriff and Nelson's present whereabouts is unknown.

The above is the last news I have heard relative to the defunct Rockford Piano Company.

The Chicago Cottage Organ Company received orders for 920 odd organs up to noon of yesterday; after September 1 they have arranged to turn out 1,700 organs per month; the actual number of organs shipped by them the day before yesterday was 90. The company are now doing a retail business, with Mr. Geo. Conover in charge of the department. New Conover parlor grands will soon be on the market, made right here in the Chicago factory, and they have already orders for a half a dozen as soon as finished.

The Chickering-Chase Brothers Company sold five grands this week.

Messrs. Salter & Bilek have opened a branch office for the display and sale of their music cabinets at Room 8, No. 529 Broadway, New York. The New York office will be in charge of Mr. Hugo Hanf. They are at work on some new and handsome designs, and will be ready to mail cuts and prices of the same on or about August 1.

It is strange how such wrong impressions get about, in relation to the time for the closing of demands for applications for space. No announcement has been made by the world's fair officials whatever; a time was set at which it was possible they might, but so far they have not decided on any time, so there is time yet for an application and the sooner this is done the better.

I wrote about a new concern at Oregon, Ill., last week and thought I took pains to emphasize the "o" in Mr. Corl's name, but I see it was mistaken for an "a." The name is Corl & Cpnnell.

I hear a rumor again that Mr. Charles A. Gerold may form a combination and turn the concern into a corporation; there is nothing definite as yet.

Mr. Julius N. Brown, who was recently made a benedict, has returned from his wedding trip. The Julius N. Brown Company, as is now well known, began business only a short time since as representatives of the Colby piano in this city and incidentally the Erie as well. In both lines of these goods, and more especially with the Colby piano, they have had great success. Much of their good business fortune may be attributed to the taking tone and the fine variety of cases of this popular piano, but in addition the company have had the good judgment to secure capable salesmen, who under Mr. Brown's good management hustle the goods out as fast as they can be obtained. It should be known that the Julius N. Brown Company are also wholesale agents for the pianos named.

Somebody ought to know where that man Pferdner, or Von Rochow, or whatever his name may be, has located himself. I gave a fair description of him and I repeat it here. This man Pferdner is about 5 feet 4 or 5 inches in height, slim built, dark complexioned, with black hair and a gray and black mixed mustache. He speaks with a sort of a lisp and a foreign accent. He formerly traveled for Pollmann, of New York; for Sherman, Clay & Co. and Kohler & Chase, of San Francisco, and ought to be well known in the trade. He also traveled under the cognomen of Alfred Von Rochow, and under this latter name he kept a music store some 20 odd years ago in Marshalltown, Ia. He was the president of the Standard Music Company and the head of the concern Pferdner, Graf & Co., both of Chicago, and both concerns had a very brief existence. He has always, since I have known him, represented himself

to be the owner of a ranch somewhere in the neighborhood of Spokane Falls, Wash., and any information relative to the gentleman in question will be thankfully received by Mr. Joseph Bohmann, 306 State street, Chicago, Ill. In fact, Mr. Bohmann is willing to pay for such information.

He had several hundred dollars' worth of samples of Mr. Bohmann's goods, and hasn't been heard of in three months.

The liabilities of A. Meinberg, of Omaha, are said to be \$15,000, and assets \$3,000. The bank there is secured and the main house here whose goods were handled by him have obtained possession of their pianos, as they had a perfect right to, so that the probabilities are that the small goods and sheet music men, whoever they may be, will be the principal sufferers. I hear that Mr. Meinberg has secured a position as salesman with some Boston house.

Mr. A. M. Wright, of the Manufacturers Piano Company, has gone East, combining business with pleasure.

Mr. George F. Thiers, of Des Moines, Ia., says business was never better with him, an unusual proportion of cash sales being a feature of his business; he also says he is fighting the stencil piano tooth and nail in that section.

Mr. August L. Schaar, now the right-hand man of Mr. Joseph Bohmann, with whom he has been for six years, will soon take charge of the music department of Messrs. Siegel, Cooper & Co., enlarge the department to include pianos and organs, and have the entire front of the second story on the Van Buren street side for the exhibit.

Beware of Imitations.

THE "Advance and Retreat of the Salvation Army March," by Charles J. Orth, which is being played by Gilmore's Band, Madison Square Garden, New York, has made such a big hit and created such a sensation that several counterfeits have sprung up. The only original for piano is published and copyrighted by Joseph Flanner, music dealer, Milwaukee, and J. Schott, music publisher, New York, is the sole publisher for full orchestra and military band.

All infringements will be prosecuted to the full extent of the law. Mr. Gilmore, the popular leader of the world famed Gilmore's Band, will play the "Advance and Retreat of the Salvation Army" on his tour through the United States and Canada, and the demand for this piece will be as great in other cities as it has been in New York. Retail price, 50 cents. Address Joseph Flanner, music dealer, Milwaukee, Wis.

WANTED—A traveling piano salesman by a New York manufacturer of high grade instruments. One who is well and favorably known, especially so in the States of New York, Pennsylvania and Ohio, and who can command a fair amount of business. In writing give references, and state experience and salary desired. Address, XYZ, care of Station C, Post Office, New York.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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LAWRENCE & SON PIANO CO.

MANUFACTURERS OF

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(Established in 1870.)

Factory and Warerooms; 599 ALBANY STREET, BOSTON, MASS.

GETTING AT BEATTY.

THE secular press has not only not given any aid to THE MUSICAL COURIER in its exposé of the Beatty fraud, but on the other hand has aided Beatty by advertising his fraudulent schemes, and in this it has seconded the conduct of the religious press, which, stimulated chiefly by the greed of its editors, has advertised Beatty free of charge for the commission paid by Beatty to swindle those who purchase Beatty stencil organs and stencil pianos through the alluring advertisements and reading notices of the religious press indorsed by the personal recommendations of these editors.

This story has repeatedly been told by THE MUSICAL COURIER and is known by many of these editor frauds, who, aware of the rascality of the Beatty scheme, have aided and abetted it knowingly and conscious of its inherent rottenness.

It is therefore gratifying to find a paper near Beatty's headquarters boldly coming to the front with a description of some of these Beatty fraud methods. The "Passaic City Herald," Passaic, N. J., of July 14, gives the following account of some of its investigations:

BLATANT BEATTY'S BUNKUM BARGAINS.

HIS SWINDLING METHODS EXPOSED—FRAUDULENT USE OF THE UNITED STATES MAILS—ARE THE POSTAL AUTHORITIES ASLEEP?

The truth of Carlyle's famous aphorism that "there are upward of 1,000,000,000 of people in this wide world, mostly fools," is exemplified by the signal success of the multitude of swindlers having for their object the trapping of the unwary by offering goods at impossible prices and tricking their victims by substituting practically worthless articles in place of the wonderful bargains first promised. Our valued contemporary, the New York "Sun," exposed one class of bargain swindlers in its issue of the 3d inst., namely, the confidence game played with diamonds and pianos; and we believe that the power of the press cannot be used to better advantage than in bringing such frauds before the public.

To this end we have decided to present to our readers a flagrant example that has been brought to our notice by a personal friend of ours whose experience with one of these bargain swindlers, namely, Daniel F. Beatty, we propose to relate.

The whole of the letters, catalogues, circulars, &c., mentioned are before us as we write this article. We have made every possible inquiry as to the correctness of the allegations we now make and it gives us much satisfaction to be in a position to show Mr. Swindling Bargain Beatty to our readers in his true light.

Our friend being anxious to purchase an organ wrote to, among others, Mr. Daniel F. Beatty, of Washington, N. J., for a catalogue of his wares. Daniel F. Beatty, whom we shall for brevity's sake hereafter designate as "Daniel," pure and simple (although he is not pure and by no means simple), promptly sent our friend the necessary documents containing a glowing description of the miraculous (no other adjective will do) bargains in the shape of pianos and organs offered by Daniel at prices that would tempt even old Hatch of Chicago fame to purchase.

After examination of the bevy of beautiful organs our friend selected one, described on page 3 of the catalogue as the "Italian," No. 11,500, price \$300, specially offered for a limited period only for \$49; this to include a stool, a cover and an instruction, all for a check for \$49. Why a check is specially desired will be explained later on.

This bargain our friend, in common doubtless with many other deluded mortals, decided to acquire, and early in the merry month of May last he sent his check for \$49 to Daniel for the No. 11,500 Italian organ. On the following day he received an acknowledgment of the check written on a very elaborately illustrated sheet of letter paper, showing an immense range of factories with the legend attached, "The largest factory in the world," an enormous office building bespattered with "Beatty" in big letters. The appearance of the letter paper inspired, however, more confidence than the contents, which we quote in full:

"\$49.00 at hand, thanks, & you will send us check for \$36.00 more making \$75.00 in all we will send you our \$100.00 parlor pipe reed organ, we got one in our own home and its the sweetest tone organ you ever heard, or shall we send the one ordered already."

This letter is written in a very sprawling, untidy hand, the grammar bespeaks careless education, and altogether it does not correspond with the proficient range of offices and factories depicted thereon. Our friend, however, upon examination of the parlor pipe organ as represented on the circular accompanying the letter, is not prepared to relinquish the joy of possessing the Italian organ No. 11,500 reduced from \$300 to \$49 for the parlor pipe top reduced from \$100 to \$75, and apparently nothing near so fine an or-

gan as the Italian, so he replies to Daniel that he must have the one he first ordered.

To this no answer is received for many days, but upon a request to Daniel for an immediate reply the crafty rascal writes as follows:

"We can send No. 233,575—got it in stock, the other one in about two weeks, better let us send the parlor pipe top, we have one like it in our own parlor."

To most folks it would begin to appear that the "one in his own parlor" was the only organ Daniel possessed, but our friend is not going to give up the pursuit of the matchless Italian organ, so he says that he will wait the two weeks named by Daniel. To this the arch dissembler replies that he will send the organ in two weeks, he is very busy and has more orders than he can fill and asks whether he cannot send a piano instead of an organ, only a check for \$151 more is wanted and piano No. 34,667 will be sent—he writes he has 100,000 in use. But the racket does not shake the determination of our friend from getting the organ, and he replies that he doubts whether Beatty makes pianos; he has heard rumors of a disquieting nature by this time—he has heard Daniel denounced as a purchaser of poor pianos from second, third or thirtieth trade manufacturers, upon which he has his name stenciled; but he writes to Daniel that if he can prove that he actually makes pianos at his factory he will consider his offer; but to this no reply is made, but Daniel ships to our friend his wonderful parlor pipe top. The organ upon receipt and examination proved to be an inferior instrument in every respect and was promptly reboxed and reshipped to Daniel.

Our friend's patience is now exhausted. He has found out that Daniel is a fraud and now all that he wants is his \$49, together with cost of freight, cartage and delivery of the "parlor pet," and he writes to the effect that he has discovered the nature of the business done by Beatty, and demands the return of his money, failing which the matter will be placed in an attorney's hands. Daniel, being probably used to this sort of thing, does not return the money, but instead sends another organ, which, not being the one ordered in the first place, is also returned. It is noticed now that in a letter received from Washington acknowledging the receipt of the organ returned the writing is not in the old familiar, scrawly hand, but in a school girl's unformed calligraphy and signed, "E. H. Beatty or Mr. Daniel F. Beatty trading as Daniel F. Beatty," and up to the present the \$49 has not been refunded and the "Italian" organ has not made its appearance.

The Facts.

Now then, what are the facts with reference to the wonderful "Italian" organ reduced from \$300 and offered for a check for \$49, and what kind of a business is the wily Daniel doing, and what do his factories and office buildings consist of?

Let us as briefly as possible state from actual knowledge after rapid investigation:

Daniel has no factory, he does not manufacture pianos and never did; he did manufacture shoddy organs many years ago, but failed in business most disastrously and with great loss to his creditors. He does not manufacture organs now nor has he done so for nearly 10 years. Most of the pictures of the instruments shown in his lying catalogues are stolen from the catalogues of actual and bona fide manufacturers. The Italian organ No. 11,500, as represented in the circular, could not possibly be made or sold for less than twice the \$49 that Beatty asks for it, and upon inquiry from the people who make organs and stencil them with Daniel's name whenever he is forced to ship one, we are informed that such an organ as the No. 11,500 has never been made by Daniel F. Beatty or by them for anyone else and that the design is the exclusive property of a respectable and reputable firm of manufacturers of organs and pianos. So that in offering this organ on sale for \$49, Daniel is seeking to obtain money by false pretenses, for he cannot sell such an instrument, and, if he could possibly have one made to resemble it, it could not be sold for less than twice \$49. Daniel rents a small portion of a building at Washington, N. J., and is in such financial straits (as will appear further on) that he is unable to trade in his own name.

Now for an explanation as to why a check is preferred by Daniel instead of money sent in a registered letter or by post office orders.

The return envelope supplied by Daniel to his patrons is franked with the embossed 2 cent stamp of the post office, and upon its face is printed advice to the public that we should like to give in full did space permit, but here are a few choice selections:

"Do not register this envelope, always be sure you remit by check, bank draft, or express money order. We will not be responsible for money sent by registered letter. Then, too, frequently long and tedious delays occur when money is forwarded by post office order—send check in the self addressed ready stamped envelope, and it will come through at once without any long and tedious delay without being registered."

Daniel is correct in observing that there will be long and tedious delay in money reaching him by registered mail and post office money orders. The Government has now for some time past partially protected the misguided individuals who are anxious to cast their money into the maw of this voracious bargain swindler. The postmaster at Washington, N. J., has instructions not to deliver any reg-

istered mail or pay any post office money orders sent to Daniel F. Beatty; all such letters are returned to the senders marked "fraudulent," and thus many "a long and tedious delay" is caused to Daniel, and his victims have the chance of taking warning by the return to them by the Government of their letters containing such remittances. Uncle Sam has one eye upon Daniel's doings, but why not both eyes? Why not stop the infamous fraudulent use of the mails altogether? Daniel is slandering the postal authorities on every piece of advertising matter he circulates, and the authorities themselves carry this libel upon the registered mail and money order system on the face of every addressed envelope returned to Daniel. Surely this is unknown to the Postmaster General. We trust that the matter will now be more strictly inquired into, and we appeal to Mr. Wanamaker to still further protect the public from the machinations of this besmircher of the post office.

A musical contemporary* has lately exposed another flagrant case, and in order to still further strengthen our exposure of the man Beatty we briefly present the facts, which are as follows: A Mrs. T. D. Kenny, of Belleville, N. Y., a music teacher, bargained with Beatty for four organs, small, for teaching purposes, and he agreed to furnish them for \$100. The poor woman foolishly sent the money in advance, and instead of getting the four organs the arch rogue sent her one, presumably his "parlor pet." The organ was refused by Mrs. Kenny, to whom it was useless, and upon her writing Daniel, insisting upon his sending the four organs as agreed or returning the \$100, she received the following unique epistle, in which Daniel beautifully gives himself away and exposes, not only his dishonesty, but his weak financial position. This scoundrel wrote under date May 17, about the same time as he wrote to our first friend, that he was so flooded with the business that he could not fill orders on time and that he had 100,000 pianos in use.

MRS. T. D. KENNY: We find we sent the \$500 parlor pipe organ for the \$100; if you don't want it get it sold for \$100, as I have got judgments against me. I could have kept the \$100 and sent you nothing, but I sent you a splendid organ worth all you paid for it.

Is not this a sample of hard grained cheek and unadulterated rascality? This brazen impostor, whose imaginary fictions sully every bit of writing paper he uses, confesses that he is in difficulties and that owing to there being judgments against him he might have kept the \$100 and sent the poor woman nothing. Surely this case alone is sufficient evidence to convict the rascal and stop his pranks for a long while.

An examination of the matter contained in the catalogues and circulars issued by this sham manufacturer of organs and pianos would surely convince even an idiot of the character and mode of business transacted by him.

The pages of the literature supplied by him are ornamented with moral and scriptural maxims; among others, the following: "Hold integrity sacred," "Dare to do right," "Fear to do wrong," "Seest thou a man diligent in his business, he shall stand before kings." We believe that this canting, sacrilegious humbug should stand not before "kings," but before a judge and jury in order that he might receive the punishment he so justly merits.

We trust that as far as the readers of this paper are concerned they will take warning by the facts herewith presented to them, and that they will in time warn others from coming into contact with this Daniel of ill repute. We are ready to prove the truth of everything we have said, and shall refer to the subject again as matters develop, for we think we have aroused an interest in the bringing of this bargain swindler to justice that will not end here.

Another Publication.

We find in the Fort Worth "Gazette" the following article on the same malodorous subject. It will also interest Daniel F. Beatty:

Musical Frauds.

The following letter received by Collins & Armstrong Company explains how our Government is trying to stop some of the advertising companies selling cheap pianos and organs poorly gotten up, offered at ruinously low prices, below the cost of reliable instruments. The public should take warning of such advertisements and avoid them:

"With your letter of the 21st inst., addressed to the Postmaster General, you call the attention of the Department to an advertisement issued by Daniel F. Beatty, of Washington, N. J., concerning the sale of organs and pianos."

"In October, 1890, the Postmaster General issued an order directing the postmaster at Washington to refuse the delivery of registered letters or the payment of money orders to said Beatty. The registered letters were to be returned to the sender with the work 'fraudulent' indorsed thereon."

"This as far as the department, under the law, can go in the premises. Very respectfully, R. W. HAYNES, Acting Assistant Attorney General."

"June 28, 1892."

It may be added that to the work of THE MUSICAL COURIER is chiefly due the action of the Post Office Department. The files of this paper from January, 1883, to date give ample evidence of the nature and character of the work performed.

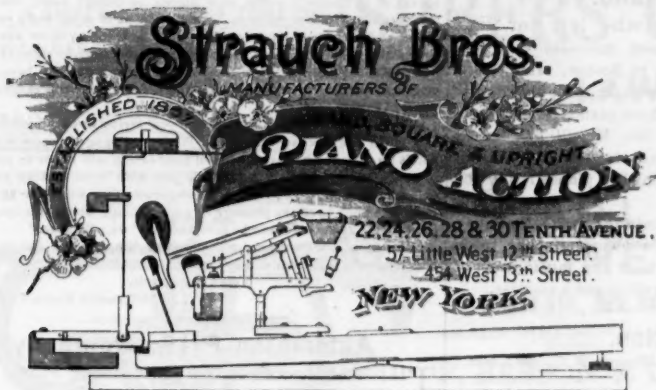
* This refers to THE MUSICAL COURIER.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

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Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

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GEO. STECK & CO., Manufacturers.

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SILK AND PLUSH SARFS.

Lambrequins. Curtains. Portieres.

13 EAST 17th STREET,

Re. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.

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We are holding up our end and bound to keep ahead. GET IN LINE. Send for our new catalogue, make your selections and be prepared for the rush.

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A. G. SOISTMANN, Manager.

DANIEL MORRIS,

MANUFACTURER OF

PIANOS.

Various Grades and Styles.

Send for Circular.

DUNLOW PLACE,

Boston Highlands, Boston, Mass.

The Prescott

HIGH
GRADE.



NEW
SCALE.

UPRIGHT PIANOS

Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,

ESTABLISHED
— 1836. —

CONCORD, N. H.

AUGUST POLLMANN,

Importer and
Manufacturer of Musical Instruments
Of Every Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
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&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented **Mandolin Banjo**, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.

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Music for the seaside. Music for the lawn.
Music for the mountain top. Music for the parlor.

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Issued on the 15th of each month, dated the following
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AN UNEQUALED MUSICAL MONTHLY
Bright, Sparkling, Classical and Popular
Melodies by the best Composers of the day.

The immense success of the No. 1 issue of this
Monthly necessitated an immediate second edition of
that number, and No. 2 has already doubled in quantity
the first and second editions of No. 1.

At the present rate of increase its circulation will be
over 100,000 within the next few months.

To those who are subscribers this statement will not
be a matter of surprise, as every one who has seen the
publication concedes that it is superior in points of
mechanical production and musical excellence to anything
heretofore attempted at the exceedingly low price for
which it is sold.

Published by the leading music house of America,
with experience and pride to manufacture it, no ex-
pense has been spared in its production.

High class and consequently costly compositions by
eminent composers are exclusively used in its pages;
printed on the best paper the market affords, from
lithographic stones and by immense presses, the entire
book presents an appearance which challenges admira-
tion.

Nothing cheap or gaudy enters into its make-up
either as to workmanship or musical selections.

The best artists illustrate the title page of each
number with a crayon portrait on stone of a leading musical
personage. Each title page is then lithographed in
tint and colors, giving pleasing effects that are chaste
and beautiful.

With 32 pages of music in each number, worth in
sheet music form from \$3 to \$4, it is little wonder that
these monthly issues find such great popular favor.

While many publications are mere advertising
schemes and possess no merit, we respectfully deprecate
all advertising and intend that this beautiful monthly
shall win by its intrinsic worth as a choice collection
for lovers of true musical art.

The following tables give the names of selections thus
far published:

CONTENTS OF No. 1.

There's a Home for the Wanderer Still.....	Joac
The Land of Dreams; lullaby.....	Hatch
Daisies Never Tell.....	Farrar
Only for Love of Thee.....	Woodward
Instrumental.	
Men and Women Waltz.....	Holst
La Penitence; Spanish dance.....	Holst
The Coconut Dance; caprice.....	Holst
The Brunswick York.....	Bragdon
Portrait of Adeline Patti.	

CONTENT OF No. 2.

Vocal.	
I Envy the Rose.....	Steiner
Pictures from Life.....	Thompson
Always.....	Danke
"Twix Love and Duty.....	Freeman
Instrumental.	
Poor Girl Didn't Know; schottische.....	Pratt
Loin du Bal.....	Gillett
Peerless Beauty Gavotte.....	Holst
Night on the Water.....	Wilson
Portrait of Lillian Russell	

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11 Park Row, opposite Post Office.
285 Sixth Avenue, below Eighteenth Street.
294 Grand Street, near Eldridge.



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Manufacturer
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LYRES and

PILASTERS,

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STYLES.

Orders from dealers prompt-
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NEW YORK.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for
early fifty years, and upon their excellence alone
have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREHOUSES:

148 Fifth Ave., near 20th St.,
NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.

BOSTON TRADE.

BOSTON OFFICE MUSICAL COURIER,
157 Tremont street,
Boston, July 16, 1892.

THE continuance of the extremely warm weather which has lasted now to the eighth day has most effectually paralyzed business, and the warerooms on Tremont street have a Sunday-like appearance. It is just the time, however, for repairs and changes and the opportunity is being taken advantage of. The M. Steinert & Sons Co. are making an extensive change in their handsome rooms, not only in point of beautifying the interior with elegant decorations, but as well in partitioning off and furnishing some small reception, or more properly, perhaps, sales rooms, which are becoming so popular in connection with the large salesrooms throughout the country.

It may be said here that Edward Steinert, at the Providence branch of Steinert & Sons, is in the midst of the alterations in the warerooms there, which have been contemplated for some time and which were noticed in a previous issue of THE MUSICAL COURIER.

The entire front of the store will be remodeled to conform with the Gothic style adapted by this firm in all of their wareroom buildings. The Boston and Providence store when completed will be in all probability among the finest piano salesrooms in the country.

Alexander Steinert is adding yet another curio in the shape of an ancient piano to the already large collection accumulated by the Steinert family. This one is a square and among the first ones made in Boston. It is a beautiful specimen of the bygone days of piano building. The mahogany of the case is without a blemish and as bright as the day it was made.

One of the peculiarities is that seven legs are used. This piano will find a place in Mr. Steinert's parlor with many others of antiquity.

At the warerooms of C. C. Harvey & Co., the Boston agents for the Chickering & Sons pianos, were on exhibition two new scales of this make, Nos. 112 and 112 B. In this new scale some important changes in the middle register of the piano have been effected, and the improvement is noticeable.

C. C. Harvey & Co. have taken the agency for the Vocalion organs and will push them.

Mason & Hamlin have just received the proof sheets of their new catalogue.

It will be some eight pages larger than their previous one, and as handsome as artistic skill can make it.

Mr. Edward P. Mason is stopping for the summer at the Shoals. His health is much improved.

S. G. Chickering has vacated the floor rooms at 158 Tremont street, and taken his stock of pianos to the second floor of the same building.

Tone Perfecting.

A COMPANY has been organized at Indianapolis, called the Scientific Tone Perfecting Company, which claims that its patented process will give tone to new violins, violas and 'cellos, and also improve the tone of such instruments, whether new or old.

An experienced violinist, Mr. Richard Schliewen, formerly of this city, is at the head of the company. He has just been on a visit to this city and has returned to Indianapolis with a considerable number of violins belonging to musicians here, and the result of the operations of his machine will be watched with interest.

A Haines Branch.

THE piano business of Geo. Foster at Rochester, N. Y., has been a branch of Haines Brothers and is now to be sold if negotiations in progress with Wm. Velasko, a Syracuse piano man, will find a satisfactory conclusion. Mr. Velasko has a son to whom he desires to give an opportunity, and both gentlemen have been in town discussing affairs with Haines Brothers.

The notes given by Geo. Foster to Haines Brothers during conduct of the business were really accommodation notes, and Haines Brothers no doubt understood that he was by no means responsible for their payment except in the legal sense, although it is not probable that Haines Brothers will insist upon his paying them. Mr. Napoleon John Haines, Sr., is an honorable man who would not insist on a formal demand to pay because he happens to be protected by a technicality.

Mr. Velasko has been in the piano and organ trade of Syracuse for many years, and after a fiasco in the business he kept books for A. C. Chase. He has since done business there and accumulated some capital. He may lose this by buying out a business that has not been celebrated for its healthy condition, located in a city in which strong competition prevents rapid acquirement of wealth in the piano or organ trade.

Besides this Haines pianos have been sold at pretty low figures there to raise money. All this must be remembered. Foster has an offer to join the Metcalf Piano Company, of Rochester, and we advise him to accept it. The following

is the latest on the company from the "Advertiser," of that city:

Corporation papers for a new piano manufacturing company were recently taken out by a number of Rochester gentlemen with ample capital. The company has been formed and officers elected as follows: W. B. Armstrong, president; H. W. Metcalf, secretary and general manager, and A. M. Metcalf, treasurer. The company is known as the Metcalf Piano Company. It has leased the C. J. Hayden Building, on State street, and thus far several pianos have been turned out. A large and competent force of the finest piano builders to be secured are in the employ of the company, and a product is certain to result which will add to the excellent fame of Rochester manufactures.

A Merrill Piano.

MR. JOHN N. MERRILL, who left for Europe on Saturday on a short business trip, has arranged to manufacture pianos in Boston, taking as a foreman Mr. Geo. Ash, a well-known, thoroughly competent piano maker of that city, whose pianos have always enjoyed an excellent reputation. Mr. Merrill has leased the large floor, No. 162 Tremont street, for offices and retail warerooms, and proposes to have finished pianos ready for the market about September 1.

Mr. Merrill continues his interests in the Smith American organs at London, and is the sole owner of that trade mark. He is well known throughout the music trade of this country and will make the Merrill piano a success.

A Correction.

WINSTON, N. C., July 5, 1892.

Editors Musical Courier:

THE statement in the last MUSICAL COURIER that we were burned out was not exactly correct; there was a fire in the store under us, which was promptly put out, and we were only damaged by smoke and steam. We were fully insured and the damages were promptly paid by the companies.

Yours respectfully,
STANDARD MUSIC COMPANY.

N. W. Bryant & Co.

Indianapolis.

THE recent improvements made in the salesrooms of the piano house of N. W. Bryant & Co., Nos. 58 and 60 North Pennsylvania street, attract great attention, as they deserve to do. This house was started seven years ago next August, and during that time has had a wonderful popularity and success.

It started with four or five pianos, at No. 108 North Pennsylvania street, a very inconsiderable beginning, out of which has developed a great and prosperous business, while the name of the house is known all over the State, and is as familiar as a household word.

N. W. Bryant & Co. now carry in their salesrooms a stock of 78 pianos, representing the best makes in the country. Among these are the Steinway & Sons, Chickering & Sons, Lindeman & Sons, Gildemeester & Kroeger, C. C. Briggs & Co., Kurtzmann & Co. and other reliable makes.

The improvements that have recently been made in this establishment make it by long odds the handsomest piano showroom in the State. Indeed, it is only truth to say there is but one in the West—a house in Cincinnati—that excels it in appearance. It is cosy and comfortable, exactly such a place as a lady would go to select a piano where she would be entirely at her ease.

The sheet music department of N. W. Bryant & Co. is by far the largest in the State, special attention being bestowed upon this branch of the business. This fact is generally known over Indiana.

The 1st of last month N. W. Bryant & Co. opened a branch house at No. 493 Main street, Vincennes, and from this branch good results are being received. It is in charge of George P. Smith, who was formerly floor salesman with the house here.

The house of N. W. Bryant & Co., of this city, is furnished with all modern improvements and conveniences for the transaction of business, and for properly placing before their customers all that is newest and best in the lines they represent. The house is lighted by electricity, and in every way is furnished with due regard to the convenience and comfort of customers.

The proper tuning of pianos is one branch of the business to which N. W. Bryant & Co. have always given great attention. The house has recently secured the services of Mr. C. E. Colberg, late of Chicago, who is eminent as a concert piano tuner, and has the most thorough and accurate knowledge of his art. Greater attention will, if possible, be paid to this department than ever, and those who require piano tuning done will bear that fact in mind.

N. W. Bryant & Co. keep in stock a good supply of the "Baby" grand pianos. Five of the leading music professors of the city have supplied themselves with this wonderful instrument.

At this time the house of N. W. Bryant & Co. is doing an extensive organ business, chiefly in the thriving county cities and towns of the State. These organs are chiefly of the well-known makes, Farrand & Votey, Newman Brothers and Chicago Cottage.

At all times and on all occasions the doors of N. W. Bryant & Co. are open to the music people of Indiana. They are given hospitable welcome whether they wish to buy or not.—Indianapolis "Journal."

An Explanation.

BROOKVILLE, Pa., July 15, 1892.

Editors Musical Courier:

YOURS OF the 13th asking for information in regard to a judgment having been filed against me to hand and would say that in the year 1887, when I purchased my property here in Brookville and erected my building, I borrowed \$3,000, and have been paying 6 per cent. interest on it since, and a part of my property brings me in more money as rent than the interest amounts to. The five years having passed, an amicable revival was made on the judgment, and that is all there is to it. It is even \$3,000, and \$50,000 would not buy all the real estate I now own.

Most respectfully,

DAVID C. WHITEHILL.

WANTED—Piano tuners and music teachers to solicit for "Hand's Harmony Chart," which will enable anyone to play accompaniments on piano in 15 minutes' time without previous instruction in music. Nin S. Hand Company, 183 and 184 Wabash avenue, Chicago, Ill.

Thanks and Regrets.

EVERYONE who can go to the three days' entertainment of the McCammon Piano Company at Oneonta, N. Y., on August 10, 11 and 12, should be there. It is with thanks and sincere regrets that we acknowledge the invitation, particulars of which are here given—thanks for the courtesy and regrets that we cannot be present.

We have arranged a program consisting of drives through the mountains, enjoying the charming scenery of the Susquehanna Valley. The second day there will be a trip to the famous summer resort, Cooperstown, the home of J. Fenimore Cooper (author of the "Leather Stocking Tales") and a sail over the "Glimmerglass," that famous body of water spoken of in Cooper's works, now known as Otsego Lake, one of the most beautiful lakes in America. After a sail of 20 miles and a royal fish dinner at Five Mile Point, a few hours may be spent by those who so desire catching lake trout, and, if time permits, in a trolley ride to the celebrated Richfield Springs. In the evening a reception and banquet will be given. In fact we shall do all in our power to make this excursion one you will long remember.

You are our guests from the moment you arrive in our beautiful city, and under no expense whatever. We have engaged rooms at our best hotels for you, and hope the ladies of your family will honor us with their presence, as the ladies of Oneonta will join with us in making your stay one of perfect enjoyment. As it is important that we know how many guests we shall have the pleasure of entertaining, kindly respond at as early a date as possible, and be sure and say "we will come."

Oneonta is easily reached via Albany or Binghamton, and is a short and delightful ride from either place.

Yours respectfully,
THE McCAMMON PIANO COMPANY.

Automaton Piano Company.

THE warerooms of the Automaton Piano Company, 15 East Fourteenth street, are now filled with a number of specimens of these patented instruments operated by means of the mechanism and music rolls that give them their distinctive and individual character. The attachment is placed in Steinway, Chickering, Weber and other pianos, and can be attached to any upright piano in which the purchaser may wish to embody it.

Col. Harry C. Miner has just had an Estey piano placed in his residence at Red Bank with one of the attachments, making it, in addition to its functions as a piano, an automatic piano, and Gen. Lloyd Bryce, editor of the "North American Review," who also had his piano provided with the attachment, writes to the Automaton Piano Company: "Dear Sirs—I received the piano in first-class condition, and am very much pleased with the manner in which the work has been done."

The company is now in position to place its attachments in any pianos in from two to three days, and are open to make arrangements for agencies, with delivery at from four to six weeks, in outside territory.

Stencil.

ALLGHEHY SPRINGS, Va., July 14, 1892.

Editors Musical Courier:

Can you tell me whether the Marshall & Smith Piano Company is reliable or not; is their instrument durable and as represented?

Mrs. J. J. Ross.

The Marshall & Smith piano is a stencil; a fake. This should settle it.

WANTED—A reliable dealer in a thriving town desires to correspond with a piano manufacturer who will furnish instruments valued at from \$250 and upward and carry leases. Address "F. C. R." care THE MUSICAL COURIER.

WANTED—Live, experienced, middle aged business man, familiar with the piano and kindred trades of America and Europe, desires permanent connection with good American firm. Fine linguist, good talker and writer, hard worker, educated. Best references. Can take an interest. For particulars apply to MUSICAL COURIER Company, New York.

WANTED—Capable, intelligent, experienced correspondent wanted by a large piano and organ house in the Northwest. Answer M. P., care of this paper.

Atlanta Piano Co. Plant
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By virtue of an order from Fulton Superior Court, I will receive bids until the 1st of August, 1892, for the following described property, separate bids for realty and personality, and also bids for the property as a whole, being invited:

The realty fronts 200 feet on right of way of Georgia Railroad, extending back 250 feet, along west side of Borne street, and is most eligibly located for manufacturing and includes a fine three story brick building, with engine and boiler house and dry kiln. The factory is fully equipped with modern machinery and appliances for making pianos in every part except actions and keys, and has a capacity of at least twenty pianos per week. It is in condition to start at any time and put finished pianos on the market, there being about 100 of unfinished pianos in different stages of construction and much material on hand. The pianos made have a good reputation, and when the factory was in operation the demand was greater than the output. Most of the material for the pianos is produced in this section. The property as it stands has cost about \$60,000 and with a sufficient commercial capital could be made to earn handsome dividends on \$100,000. The right of rejecting any and all bids is reserved. An inspection of the property is invited, and full details will be given on application. Address

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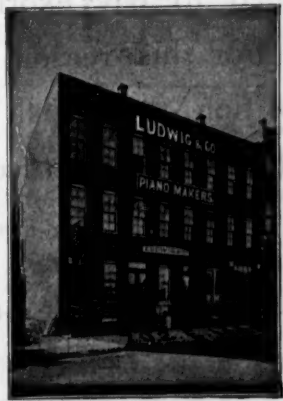
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The instruments in most common use in all countries are the pianoforte and the reed organ. These names are usually abbreviated, in commercial and conversational parlance, to "piano" and "organ," though the latter abbreviation is unfortunate, as there ought to be a nominal, as there is a real, distinction between the reed or parlor organ and the pipe or church organ.

It can be not only asserted but also proved beyond cavil that the pianos and organs of American manufacture are superior in every respect to those manufactured in any other country; and this, too, notwithstanding that the manufacture of first-class instruments here is one of the most recent of American industrial and artistic triumphs. Perhaps there is no branch of industry in which the success of our manufacturers has been more striking and brilliant, considering the fact that art is one of the very last things which a new country is apt to study or is expected to master.

Although the American metal frame, with its adjuncts, has been adopted by foreign manufacturers, it is in this country that its manufacture reaches the highest degree of excellence, partly because many of its most important features are secured by patents, and partly on account of the skill of American workmen and the perfection in the art of casting which has been attained in this country, and in this country alone. One important consequence is that American pianos keep in tune better and longer than any others.

Overstringing, though made use of in most European pianos of late years, is practically a distinctive characteristic of American pianos, as opposed to the flat scale, which is as distinctively European; and every leading pianist of the present day bears witness to the superiority of the overstring system, which by economizing room provides for a vast enlargement of the volume, doubles the resonant capacity of the sounding board, and ensures a peculiarly pure, sweet limpid and at the same time broad and sonorous tone, in agreeable contrast with the metallic tone of foreign instruments. The old European objection to overstringing—namely, the break in the tone quality

between the understring and overstring sections of the scale—has been entirely obviated by the ingenuity of our American inventors and manufacturers.

The American improvements in the piano "action" proper—that is, the intricate and delicate combination of mechanism extending from the keys to the hammers—have been not less notable than those in the strings and frames. By a series of ingenious contrivances our manufacturers have attained at last the great desideratum—the most effective and powerful impact upon the strings, combined with the least possible expenditure of force by the wrist and fingers. They have also, by patient and laborious experiment, and after many failures, finally solved the exasperating problem of how to secure prompt repetition by the hammers; and by this and other means our American pianos have become celebrated for an elasticity of touch for which one will seek in vain in European pianos.

But, after all, perhaps the most obvious advantage, and certainly one of the most important advantages, of the American piano over the foreign made piano depends upon the simple consideration of climate. It is impossible to season wood anywhere near as well in the moist climate of Europe as in this country. This is a fact known to everybody. Its application in the present case will become apparent after a moment's thought. All the parts of a piano that are made of wood—the keys, the hammers, the case, &c.—in order to be fit for use in any and every country, should be seasoned in a variable and trying climate like that of the United States. Wooden manufactures seasoned in the moist, equable climate of Europe are fit for use in Europe only; in point of fact it has been often proved that for this reason European pianos will not bear export to the United States. They fall all to pieces here in a short time, and they must fare likewise in any other country which has a drier and more variable climate than Europe has; whereas pianos made in this climate will stand any other climate under the sun with perfect equanimity. This is a point which is realized by the foreign manufacturers themselves, though they naturally try to evade it as far as they can; and it is a point which will not be forgotten by buyers in Mexico, South America, Australia, Africa and Asia.

The same consideration applies to the varnish, which is such an important adjunct of the instrument. The American copal varnishes, besides being beautifully lustrous, are far more preservative in trying climates than the European shellac polishes. We were obliged to invent such superior varnishes on account of the necessities imposed by our

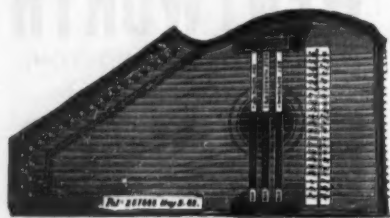
climate; and European manufacturers manifest their appreciation of the pre-eminent merit of our manufactures in this line by importing large quantities of them.

There is still another claim for superiority advanced by many in behalf of our pianos, based on the advantages proceeding from the American system of specializing, as opposed to the European system of uniting all branches of production in one single establishment. Without laying too much stress on this point in connection with piano manufacturing, it is not to be overlooked that we have in the United States special manufacturers of piano actions, of piano wire, of piano castings, of felt for covering hammers, of composition metals for use in piano frames, &c., in all of which special lines of manufacture the most skillful workmen in the world are employed.

It should be added that American manufacturers excel in the construction of all the different style of pianos—grands, uprights and squares—and that a greater variety of sizes, shapes, prices, tone qualities, &c., is to be found here than in any other country.

All that has been said concerning the superiority of our pianos is true also of our reed organs, with modifications due to the essential difference between the two instruments. But we will postpone the consideration of organs until our next number, as justice could not be done to both branches of the subject within the limits of a single article.

We have not mentioned individual manufacturers, because we do not care to particularize. We can easily supply our readers with any information as to particular firms, &c., that may be desired by them. Suffice it to say, in conclusion, that our American instruments have repeatedly won in severe competitions with foreign instruments; that they have carried off the highest honors and premiums, and extorted enthusiastic praise from hostile critics at many world's fairs and other important exhibitions in Europe; that they have been officially chosen for use in the public schools of Japan, in preference to European pianos, and have received similar tokens of favor from many other disinterested communities; and finally, that they have been emphatically pronounced the best by all the leading pianists and organists of the world, and have been selected for use, both in concerts and in private, by all the great virtuosos of recent times, such as Liszt, Rubinstein, Von Bulow, Joseffy, Essipoff, d'Albort and Paderewski—which, together with the undisputed fact of American first-class pianos having become the standard models to copy from, is perhaps the most convincing testimony to their superiority that could be offered.—"The American Exporter."



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No. 3	"	4	"	AND	SHIFTERS,	28	STRINGS,	PRODUCING	9	CHORDS,	"	6.25
No. 5	"	5	"	"	"	28	"	"	13	"	"	10.60
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